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Edited by ARTHUR HORNBLOW

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THE COVER:—Portrait in Colors of Miss Julia Sanderson

The colored portraits that appear on the cover of THE THEATRE MAGAZINE each month are those of artists who have distinguished themselves on the stage. To be put on the cover of THE THEATRE MAGAZINE is regarded in the profession as a reward of merit. Players look on it as a theatrical hall of fame. Money cannot buy the privilege. It is one accorded only to talent. If only from this standpoint, therefore, our covers are of particular value to the public. If our readers knew that the artist had paid for the cover, as for so much advertising space, the picture would have no value in their eyes. But, knowing that the distinction is awarded only to real merit, the portraits are eagerly sought and collected as souvenirs. Julia Sanderson, the well-known musical comedy star, was born in Springfield, Mass., and made her stage debut at Philadelphia at an early age. For nine years she was a show-girl in the chorus. She first attracted attention in "Winsome Winnie" and afterwards appeared in "A Chinese Honeymoon." In 1904 she toured with De Wolf Hopper in "Wang," and the same year she was seen in "Fantana." In 1906 she was seen as Dora in "The Tourists," and the following year she played Peggy in "The Dairymaids." Perhaps her greatest success was in "The Arcadians." After that she appeared with Donald Brian in "The Siren." She starred for the first time last year in "The Sunshine Girl." She is now starring with Donald Brian and Joseph Cawthorn in "The Girl from Utah," at the Knickerbocker.

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character, with that of the character represented. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

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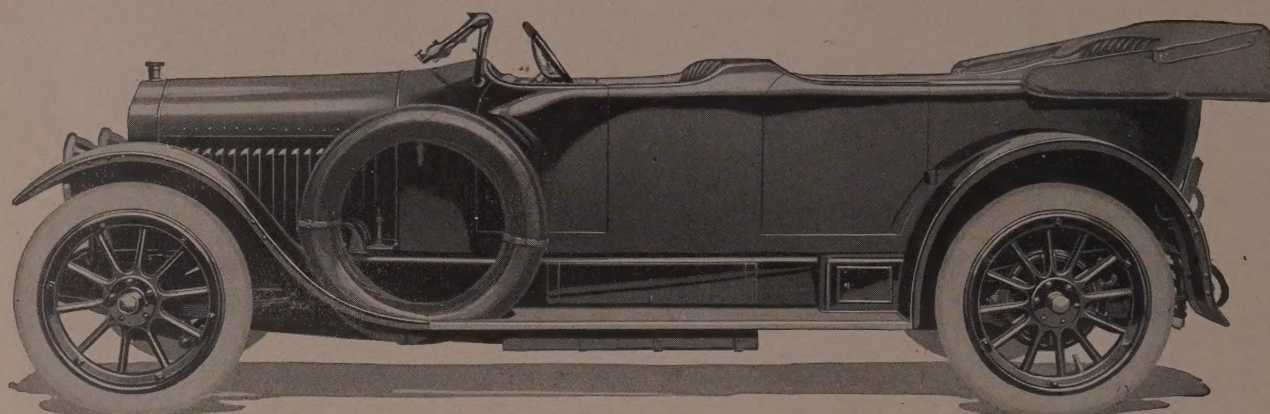
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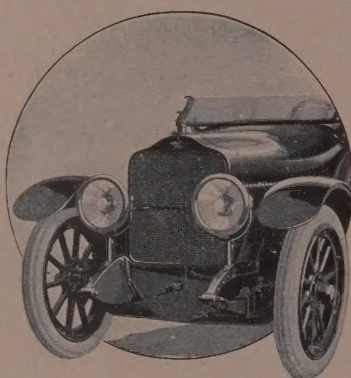
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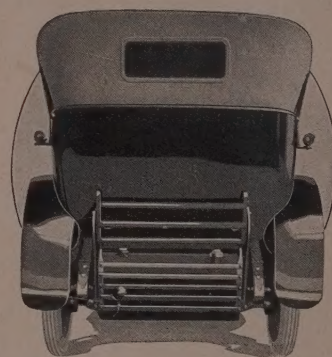
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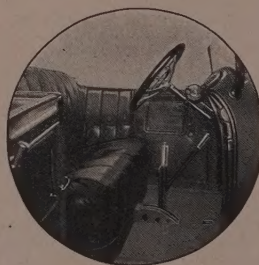
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THE THEATRE

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White

WALKER WHITESIDE IN THE TITLE ROLE OF "MR. WU" AT MAXINE ELLIOTT'S THEATRE



White

Elliott Dexter

Horace Braham

Fania Marinoff

Act II. Bernard Lipski (Mr. Braham)—"And you are going to marry a Christian?"

SCENE IN H. F. RUBINSTEIN'S COMEDY, "CONSEQUENCES," AT THE COMEDY THEATRE

SHUBERT. "THE HAWK." Play in three acts by Francis De Croisset, translated by Marie Zane Taylor. Produced on September 28th with the following cast:

Comte Dasetta.....William Faversham
Eric Drakon.....Frank Losee
Marquis Sardeloup.....Wright Kramer
Rene De Tierrache.....Conway Tearle
Charles Duperré.....Herbert Delmore
Gerard Duclos.....V. L. Granville
The Prince.....Richard Dix
De Sanonclair.....Harold Meltzer
Smithson.....Wm. H. Burton

Benson.....Herbert Belmore
Butler.....P. J. Maccord
Footman.....Lawrence Clifford
Valet.....Howard Jones
Mariana.....Mlle. Gabrielle Dorziat
Mme. De Tierrache.....Grace Henderson
Beatrice Duclos.....Pauline Whitson
The Baroness.....Elise Oldham
Mme. Sanonclair.....Mercedes De Cordoba

It is said that the American people is becoming a race of specialists. It would seem as if theatre audiences entered into this description. Mr. William Faversham is an admirable actor by birth, training and experience. He has long enjoyed a healthy and enthusiastic following. Yet when he donned the toga, the tunic and the buskin his whilom admirers left him to theatrically starve. Now he returns to the Shubert Theatre to appear in modern clothes, and presto! the orchestra and upstairs are again filled. Perhaps a condition not altogether satisfying to a player with high dramatic ideals; but as Mr. Faversham returns with a strong and satisfying play from the French that gives him a good acting part, he may be well contented in these parlous days of the drama.

"The Hawk" was translated from the vernacular of Francis De Croisset by Marie Zane Taylor, with stage emendations by the star.

Like most plays of modern French life, it concerns the inevitable triangle. But there is a difference of treatment, and therein lies its appeal. Comte George De Dasetta, a Hungarian, Mr. Faversham, is desperately in love with his wife. Through their extravagance, he is forced to become a polite professional gambler. When the cards do not run his way, he utilizes his wife as a decoy and a confederate. A young Frenchman, René De

THE NEW PLAYS

Tierrache, Mr. Conway Tearle, falls in love with her, and discovers her to be a cheat. He feels she is a noble,

pure woman, the creature of circumstance, and begs her to leave De Dasetta and become his wife, but when the Hungarian returns broken in pocket and health, she feels it her duty to stick by him, and they go out in the world to lead a better life. All this goes for the making of some strong theatrical and emotional scenes, which are handled with fine skill by the three principal players. Mr. Faversham is highly picturesque, strong and vigorous in the dramatic scenes and quite touching in the final aspect. His wife is enacted by Mlle. Gabrielle Dorziat, who created the rôle at the Ambigu in Paris. She is a most capable actress, whose English is quite remarkable. A mistress of light and shade she fills the rôle with accomplished variety and sensibility. Conway Tearle is an admirable lover, acting with a reserved strength and refinement truly convincing. The minor rôles are in capable hands, and the *décors* rich, suitable and substantial.

COMEDY. "CONSEQUENCES." Comedy in three acts by H. F. Rubinstein. Produced on October 1st with this cast:

Rosalind Collins.....Mary Servoss	Benjamin Lipski.....Elliott Dexter
Freddie Finchman.....Leonard Mudie	Bernard Lipski.....Horace Braham
Mrs. Collins.....Winifred Harris	Gladys Lipski.....Fania Marinoff
Mr. Collins.....Hubert Druce	Mr. Lipski.....Gaston Mervale

The clash between Jew and Gentile has been constantly utilized as a stage theme. "Daniel Rochat" was one of the earliest pieces of this kind, followed by "As a Man Sows," "The House Next Door," and "A Modern Girl," recently seen at the Comedy Theatre, where there is now on view a witty and satirical version of the same idea, called "Consequences." The comedy, which is in three acts, was originally presented by the Horniman players in London. Many of the original performers figure in the present

performance. The author of the play is Mr. H. F. Rubenstein.

At a meeting in Hyde Park, Rosalind Collins accepts the protection of Benjamin Lipski's umbrella. They fall in love with each other, and as they belong to different creeds, romantically expect that they will meet with all sorts of opposition from their respective families. But Lipski's father is a valuable client of Mr. Collins, and as Rosalind is a prominent personage in her social world, the Lipskis are delighted at the prospect of a marriage. As everything works so smoothly they are heartily disgusted, and resolve to chuck it all. But a Freddie Finchman and Gladys Lipski resolve to try it out, that there may not be too much general disappointment. The dialogue is exceptionally good, snappy and illuminative in its sparkling satire. The comedy is admirably staged and rehearsed by J. H. Benrimo, while the company is finished and agreeable in its work. In the leading rôles, Mary Servoss and Elliott Dexter are deserving of warm praise.

ASTOR. "THE MIRACLE MAN," Play in four acts by George M. Cohan from the story by Frank L. Packard. Produced on September 21st last with the following cast:

The Patriarch.....	Wm. H. Thompson	Martha Higgins.....	Ada Gilman
John Madison.....	George Nash	Betty Higgins.....	Mary Murphy
Helena.....	Gail Kane	Tom Holmes.....	Clifford Dempsey
Harry Evans.....	Earle Browne	Mary Holmes.....	Gerrie O'Brien
Michael Coogan.....	James C. Marlowe	Eddie Holmes.....	Percy Helton
Hiram Higgins.....	Frank Bacon	David.....	Frederick Winyard

George M. Cohan has been so successful in picking winners from the numerous manuscripts submitted to his notice, and so successful in writing original plays, that there has grown up a real Cohan cult most generous in proportions and loyal to a man. With these circumstances to cope with it is really difficult to predict the absolute future of "The Miracle Man" at the Astor Theatre. The management has faith enough, as already tickets are on sale eight weeks in advance. Yet clever and discerning as is Mr. Cohan's craft, it is stretching a point to say his dramatization of Frank L. Packard's story is a good play. Since the opening night changes may have been made, for, as revealed on that particular evening, it may be said that anything more superfluous and anti-climacteric could hardly exceed the final act. Nor was the exposition quite as neat as Mr. Cohan's pen usually effects. There was considerable repetition in the dialogue, but in the delineation of his characters Mr. Cohan is true and sure to life, while the words he gives to his own creations smack of that pungent Broadway flavor which his followers have come to know so well.

The Patriarch, who performs miracles by faith in a small Maine town, comes under the notice of four crooks, who resolve to syndicate him into a money-making machine. This they successfully do. He cures two fakirs who have come to him to spread his fame abroad, but when by his sweet charm and faithful healing grace he cures a genuine cripple, they are moved to reform their dubious ways, for, although dead, the Patriarch's good influence lives after him. W. H. Thompson was sonorously impressive as Faith-healer, while Frank Bacon and Ada Gilman were refreshingly genuine as a New England hotelkeeper and his wife. The cripple boy was acted with much skill by Percy Helton, while his unbelieving father received sound and vigorous treatment at the hands of Clifford Dempsey. As the crooks, there was George Nash, cock-sure of himself as the brains of the gang, Gail Kane, handsome, intelligent, but woefully overdressed as Helena; Earle Browne, acutely nervous as the cocaine fiend, while as "the profession flopper," the fake cripple, James C. Marlowe was received with howls of delight every time he opened his mouth. His bit of sentiment at the end, too, rang true.

GAIETY. "DADDY LONG-LEGS." Comedy in four acts by Jean Webster. Produced on September 28th with the following cast:

Iervis Pendleton.....	Charles Waldron	Sallie McBride.....	Cora Witherspoon
James McBride.....	Charles Trowbridge	Mrs. Semple.....	Jacques Martin
Cyrus Wykoff.....	Harry Dodd	Maid.....	Edna McCauley
Abner Parsons.....	Robert Waters	Carrie.....	Gladys Smith
John Codman.....	Edward Howard	Mrs. Lippett.....	Margaret Sayres
Walters.....	H. Conway Wingfield	Sadie Kate.....	Lillian Ross
Miss Prichard.....	Daniel Pennell	Gladys.....	Boots Wurster
Mrs. Pendleton.....	Mabel Bert	Loretta.....	Virginia Smith
Julia Pendleton.....	Ethel Martin	Mamie.....	Maud Erwin
	Gilda Leary	Freddy Perkins.....	Dewey Smith

By force of hard work and the forceful acting of some one player, a piece is often saved when it is not worth saving. "Daddy

Long-Legs" is worth the while, but it would not go very far without Ruth Chatterton. The play is not ineffective in itself, but it would be insipid without some such charming personality as that which now gives it life. The play is so simple, the story so old, in spite of many delicate new turns, that naturalness, newness and freshness were the absolute needs of its performance. Artificiality in the acting would have emphasized all the other artificialities. Without discrediting the play, it is the exact truth to say that Miss Ruth Chatterton is its chief charm. Of



White

Ruth Chatterton and one of the kiddies in "Daddy Long-Legs" at the Gaiety



Photos White Claude Flemming and Fritzi Scheff
Singing "Love Has Come to Live in Our House" in Act I



Claude Flemming James A. Gleason Fritzi Scheff
The breakfast scene in the opening of Act II

SCENES IN "PRETTY MRS. SMITH" NOW BEING PRESENTED AT THE CASINO THEATRE

course, she could not exert that charm unless she had a fitting character for personation; but the personality of the actress, inextricably blended with the character, is stronger than the character. If there is an art in concealing the art of acting, Miss Chatterton has it. Without her experience on the stage, and without her training under Mr. Henry Miller, she could not possibly be so natural. She would be awkward, where now she is all grace. She would do things wrong, in spite of the tendency to do them right. She would be affective in trying to be herself. In trying to act she would be imitating something. Here she gives herself in conformity with the demands of the character. There is abundant incident in the play, much of it episode, and there is very little plot. It is much in the nature of story. It is a story beginning in the childhood of a girl in a home for orphans. She is one of the older charges, just old enough to be followed by the younger children, to help about the Home, and to be held to some accountability for everything that a nagging old housekeeper can put on her. A committee of trustees come. The girl is being sharply reprimanded by the Matron, and the plight of the embarrassed girl moves one of them to secretly arrange for her education, independently and away from home. This manufacturer would adopt her. His interest in the child is, at this time, not sentimental, simply generous. She only knows her benefactor as Daddy Long-Legs. He provides her with all the dainty things in dress she cares to order, but he does not pay much personal attention to her development. She is developing all the while, and she is never unmindful of Daddy Long-Legs. She is piqued at his aloofness. We see the love growing up between the two. What, then, is to keep them apart? She fears the day when she must confess to him that she does not know her parentage. How they are brought together is easy enough and pleasantly placid, although tingling with an emotion that never reaches the artificially theatrical. The play had long prosperity in Chicago, and if there

is anything in the primitive nature of the play that might appear to explain its appeal in the West, where they are presumably closer to Nature, it is a credit to the East that we can return to the simplicities of the drama, provided that they are genuine. The play is excellently acted. Charles Waldron is the Daddy Long-Legs. There is a scene in the Home giving some children their opportunity, and they show the training of Mr. Miller in the episodes. Without much complication of plot there was enough to occupy a considerable cast. Thus, Mabel Bert, the good friend of the asylum youngsters, puts it in the head of Daddy Long-Legs to adopt Judy. There was an excellent old nurse at the home of Jervis Pendleton, who brought more into his life than he knew when he sent Judy to school. In giving great praise to Miss Chatterton, we do not forget that a simple little play of this kind requires fostering care in many directions. Miss Ruth Chatterton alone does not make the play, but she is the constant charm of it. The actors, and Mr. Henry Miller in particular, have their share in the causes of success.

LYRIC. "MISS DAISY." Play with music in three acts. Score by Silvio Hein. Produced on September 28th with this cast:

Daisy Hollister.....	Florence Mackie	Billy.....	John Boyle
Elvira Walsh.....	Helen Lee	Joe.....	Charles Murray
Maisie Dearborn.....	Gwennillyan Jocelyn	John.....	Frank Parker
Fern Randolph.....	Elsie Hitz	Elsie Swigget.....	Anna Wheaton
Edna Barber.....	Molly Chrysty	The Duke of Tormina.....	Joseph Lertora
Dolly Sweet.....	Gladys Zell	Mrs. Swigget.....	Evelyn Carter Carrington
Huggins.....	John E. Wheeler	Anastasia.....	Alice Hegeman
Walter Hollister.....	Donald MacDonald	Josie.....	Rae Bowdin
Frederick.....	Allen Kearns	Sally Smith.....	Claiborne Foster

It is profitless to try to keep any record of the stories of the fleeting operas of the day. Stories they must have, but they are subordinate to music and dance. Audiences surely cannot be asked to take them more seriously than the authors, the actors and the characters. When Miss Daisy Hollister, in "Miss Daisy," returns home from a charity ball, betakes herself to bed and dreams, we are much more interested in Miss Florence Mackie, the real person, who, with coy discretion, partly disrobes and

pulls the filmy drapery of her "couch" about her, than we are with the corresponding person indicated on the bill of the play. Miss Mackie then dreams that she could get acquainted with the Duke of Tormina and win his love (not to speak of his title) if she should engage herself as maid in the household of a certain lady of fashion and society where the Count is being angled for by the mother for her daughter. Miss Mackie further dreams that the Duke does fall in love with her, and that in the distribution of favors she goes to the Duke and the Duke to her, while her rival, the rich woman's daughter, is paired off with Daisy Hollister's big brother. In order to accomplish all this quite a number of Daisy's feminine companions have to dance very industriously from time to time, and by an ingenious device of fancy they have, in certain scenes, to come on the stage from the audience, having been held in reserve for that purpose by being concealed in the cavernous depths reached by the little door used by the members of the orchestra. It is all very ingenious. It is also ingenious that the events of the dream should be wound up by a dance of Pierrots. Alice Hegeman, in an eccentric rôle, was amusing. Donald MacDonald, as a young lover, was a part of Daisy's dream, reflecting credit on it. Miss Anna Wheaton was excellent in song, charming in dance, and pleasing in repose. Daisy's dream of the chorus was also not amiss. Mr. Bartholomae has taken his opera to Chicago.

CASINO. "PRETTY MRS. SMITH". Comedy with music in three acts. Book by Oliver Morosco and Elmer Harris; lyrics by Earl Carroll; music by Henry James and Alfred Robyn. Produced on September 21st last with the following cast:

Drucilla Smith.....	Fritzi Scheff	Mrs. Wilson.....	Daisy Burton
Letitia Proudfoot.....	Charlotte Greenwood	Mrs. Hayes.....	Ocie Williams
Bobby Jones.....	Sydney Grant	Miss Morris.....	Dorlores Parquette
Frank Smith.....	Claude Fleming	Helen Partington.....	Louise Cook
Ferdinand Smith.....	Theodore Babcock	Phoebe Snow.....	Marie de Marquis
Forest Smith.....	Charles Purcell	Tom Wilson.....	J. Richard Ryan
Myrtle Adair.....	Lillian Tucker	Dick Potter.....	J. Van Ryan
George.....	James A. Gleason	Paul Hunter.....	J. H. Childs
Mrs. Dalzell.....	Grace Shaw	Hal Dorsey.....	Harold Procter

"Pretty Mrs. Smith" has a certain amount of interest of an unusual kind attaching to it in that Mr. Morosco, a manager of

many activities, is one of the authors of it and produces it. With Mr. Elmer Harris he has written an agreeable piece in the nature of farce with song which readily comes under the definition of musical comedy. It lacks the customary lavish equipment of dancing girls, but is sufficiently provided with the incidents of opera to sustain the character of the entertainment. The proportion of opera and comedy or farce is effective, for Fritzi Scheff, the pretty Mrs. Smith in "Pretty Mrs. Smith," is so delightfully efficient as an actress that in that capacity alone she could satisfy us. This can be said of few who sing. In all the externals the piece has the picturesqueness required by opera, the scene being at Palm Beach. A wife, in her third experience, goes to that resort to get some respite from the jealous attentions of her present husband, and meets there unexpectedly in succession her two former husbands. Her surprise and confusion is all the greater because she has been led to believe that one of them had been drowned and that the other had committed suicide. Fritzi Scheff is prettier than ever in her gowns for public wear and those of a filmy kind that belong to the intimacies of the boudoir. It would be as much to the purpose to describe these habiliments as it would be to describe the animated happenings at Palm Beach. You forget the story and remember Fritzi Scheff. You also remember Miss Charlotte Greenwood, who has become known for her engaging personality and a peculiar, fantastic, purposely awkward way of dancing, the nature of which may be devined from one of her songs, "Long, Lean, Lank, Letty." It is good entertainment, with well-chosen people.

LIBERTY. "HE COMES UP SMILING." Comedy in four acts by Byron Ongley and Emil Nyitray, based on Charles Sherman's novel. Produced on September 16th with the following cast:

Jeraboom Martin.....	Douglas Fairbanks	Louise Crossman.....	Kathryn B. Decker
James.....	Robert Kelly	William Hargrave.....	Robert Cain
Mike.....	Charles Horn	Alphonse.....	Edouard Durand
William Bartlett.....	William Morris	Telegraph Operator.....	Chris. M. Losch
"Billy" Bartlett.....	Patricia Collinge	Pete.....	Joseph Dunn
General Crossman.....	George Backus	Ed.....	James Kearney

With a less plausible actor and person than Mr. Fairbanks,



Mr. Harding (Charles Lane)

The Secretary (George Graham)

Mrs. Harding (Julia Dean)

Act I. Mrs. Harding shoots her brutal husband

SCENE IN GEORGE BROADHURST'S MELODRAMA, "THE LAW OF THE LAND," AT THE FORTY-EIGHTH STREET THEATRE

many of the happenings in his play, "He Comes Up Smiling," would not be plausible at all; but with him the most extraordinary things are natural enough. He has the vivacity to carry them off. What was more reasonable than that a young man who loved action and adventure should tire of a dreary life as clerk in a business house, where all the talk was of money and take to the road, for relief, with two tramps who took life lightly and had an ever-present sense of humor? What was more natural than that when he went in bathing in the lake by the roadside, and found in the place of his stolen clothes apparel that restored him to his customary attire of a gentleman, he should follow the clue to adventure. Adventure came his way. The fashionable suit belonged to the owner of an automobile which had run out of fuel, and was useless until it was procured. In absence of the owner our young man, who always comes up smiling, takes his careless ease in the automobile and cheerfully accepts the attentions of a sympathetic financier, who stops his own motor and finally urges him to accept a seat with him and his family. The young man, from a card which he uses from the suit he has on, is supposed to be a certain Cotton King. At the bottom of this hospitality is the design to kidnap a rival operator in the market and so engage him that the field would be clear for the success of a financial scheme. The plan promises to go through, but the young man discovers his false position and determines to extricate himself, all the more because he is involved in a love affair with the daughter. He confesses to the financier and is bid to go, but not without the promise that if he did what seemed the impossible thing—make good and return with the proof of it in a sum of money worth the while—he might consider himself a suitor for the daughter. Of course, he makes his million dollars when he gets back to town and comes up smiling with it to complete the bargain. It hardly needs to be said that there are many big and little scenes and episodes in abundance before that end is reached. It must be said of the play that it is free of that philosophy of success, by whatever unfair but flip means it may be gained, which has characterized certain American comedies which have had fleeting prosperity in the past. The million dollars, made between acts, was made honestly, and we are spared the details of the bustling activities of the process. This is a

play, not of money, in spite of a certain atmosphere of it, but of adventure, youth, romance and love. It is not a play that will live, but it will be very much alive while it does live. It has the "punch" now and then, and it has comedy, happy stretches of it, while our adventurer is so honest-minded that he is never forgetful of the precepts of his father, a minister, which would be a prosaic touch with most actors, but is not with Fairbanks. That Patricia Collinge is the daughter that the pseudo-tramp won

helps to account for the fervid approbation gained by "He Comes Up Smiling." William Morris, George Backus, Robert Caine, Charles Horn, Edward Durand and Kathryn Decker were of the excellent company. The play is a dramatization by Byron Ongley and Emil Nyitray of Charles Sherman's novel, the title of which is retained.



White

Emmet Corrigan

Alexandra Carlisle

Act I. James Rodman (Mr Corrigan)—"I shouldn't have married you."

SCENE IN CHARLES KLEIN'S PLAY "THE MONEY MAKERS" AT THE BOOTH

48TH STREET. "THE LAW OF THE LAND," Melodrama in four acts by George Broadhurst. Produced on September 30th with this cast:

Arthur Brockland, George Graham; Chetwood, Harry Lillford; Robert Harding, Charles Lane; Mrs. Harding, Julia Dean; Geoffrey Morton, Milton Sills; Bennie, Master Macomber; Doctor Wainbridge, James Seeley; Hurlburt, Ethel Wright; Police Captain Prebald, Walter Craven; Policeman Burns, Thomas Gann; Policeman Taylor, Harry Oldridge; Inspector Cochran, George Fawcett.

Mr. Broadhurst's latest play, "The Law of the Land," is an exceedingly interesting piece of work, in view of the forbidding nature of the subject and the story. It can hardly be described as upholding the law of any land, for the laws of every land are broken in it before the beginning of the play and during its progress, and a police inspector takes it upon himself,

in his sympathy with a woman who has killed her husband, to condone murder, or at least manslaughter, by reporting it as an accident. The woman has lived with her husband for ten years or so, concealing from him that "their" child is really the son of a lover, who at the opening of the play has returned after a long absence. His coming, with certain suspicious circumstances growing out of it, bring about a confession from the wife. The husband will punish her by refusing to secure a divorce, by continuing to keep up appearances before the world, and by applying the lash to the child on such occasions as will best serve to make her remember her infidelity. He will begin this system at once and takes a stout riding whip in hand to ply it. She forbids him to torture the child, and threatens to shoot him with a pistol which she finds at hand. He advances toward her, she shoots and kills him. The secretary places

(Continued on page 246)



White
Act I. Sacha runs across an old sweetheart



Leo Ditrichstein
Act II. Sacha (in Louise's dream)
returns as a famous general



Laura Hope Crews
Scene 2. Sacha appears to her as an celebrated diplomat



Malcolm Williams
Scene 3. Sacha as the famous tenor



Leo Ditrichstein
Scene 4. Sacha turns up as a tramp



Laura Hope Crews
Act III. Louise quickly disillusionized when she meets the real Sacha

Mlle. Gabrielle Dorziat Swoops to Success in the "Hawk"

GABRIELLE DORZIAT, who swooped to instant success in New York on her first American appearance in "The Hawk," attributes her triumph to two facts. The chief is that French training for actresses is work of the hardest. The other is that she is in love with her work.

"I never can grow fat, never," she said regretfully, "and I regret it for I am much better looking when I am round. Last season I created two new parts, and to each I sacrificed nine pounds; total, eighteen pounds in a season. I should like to have alluring curves; but no, I must remain thin, so thin that when my dressmaker puts upon me, against my command, a narrow skirt, as she did at the New York premiere, a critic detected my unnatural hobble and said I was boney and awkward. He was right, but it was not wholly the bones. The dressmaker was half to blame. I was mad clear through."

"What excellent American you speak, Mademoiselle."

"I understand," she laughed. It is your slang; but how expressive it is, 'Mad clear through!' The next day I visited the dressmaker, and she looked frightened and widened the skirt. But you have asked me how they make an actress in France. To be sure, an interview like a play must have the unities. I had always a taste for line and color and for dressing myself and others. For that reason, when I was thirteen and my father having lost all his money we were very poor, I became a milliner. At least, I intended to become a milliner. For several months I was in the shop learning much about human nature as well as hats. There an actress, a friend of my mother's, found me. She said, 'Why are you here? You should go upon the stage.' 'She go upon the stage!' responded my mother. 'She will not work hard enough.' Ah, yes; it is quite well recognized that to succeed on the stage in France you must work, work, work. Often my mother has said pittingly, when she has seen me utterly exhausted, my cheeks like this" (Mlle. Dorziat sucked in her cheeks to give the hollow aspect of age) "she has said: 'You would not have worked so hard if you had remained a milliner.'"

Just now when I was seeing her, after her morning chocolate and while she was gowned in black satin and black and white tulle, for she was presently to go forth with Mr. Faversham to buy a hat that would not shade her face, as did the great black velvet one she wore in the first act of "The Hawk," she looked a woman on the sunny side of thirty,

fresh and unwearied as dew-kissed carnation. But at our first meeting she was quite different. Resting in bed in a simple muslin negligée with plaited collar, the coquetry of lace quite absent, there were lines beneath her eyes and shadows upon her cheeks. Her features were sharpened by fatigue. She looked ten years older than the bright creature of the morning. But she had been rehearsing all day. She would rehearse again that night, and a half hour of rest lay between these stern prose passages of the stage. Besides, it is her habit to give all of herself to her work, and that is a wearing process. Remember those eighteen pounds.

"Mine was the preparation of all French actresses," she said. "No girl goes upon the stage without preparation in France. She may attend the Conservatoire for three years, or she may have attended a school or belonged to a class conducted by an actor or actress. There must be two years of rigorous training for the most insignificant beginning. I became the pupil of the actress who took me from the milliner's shop. I was very fortunate in having her for a teacher, for she was a pupil of Got, one of the greatest comedians of France, of the world. The intellectual inheritance of the pupils of these great teachers is the habit of intense study. They never finish the study of a part. For example, Got told my teacher, that Rachel strained and wept and studied for two years for one intonation for a verse of 'Phèdre.' Think of that! Two years for one intonation." The Frenchwoman clenched her thin hands. Her eyes were blue-grey flames. "Two years for some in-

flexion that obstinately eludes you; but when you have found it, the happiness of it! If you had spent ten years seeking it, the finding would have been worth twice that. Application gives you zest for more application. You learn the clean, divine joy of work.

"I had two years of work with this pupil of Got. I worked my voice. Nearly all the critics spoke of my voice. I am glad, for I made it with my teacher's help. Half the comedians fail of their effects because their voices are poorly trained. I took singing lessons for mine. I worked for an hour every day with my voice. My throat that had been contemptibly little has, you see, grown full." It is the round, full, wide throat that is an index of tremendous vitality and of immense surges of emotion. "But it was 'made,'" she assured me, with pride in its firm, almost masculine muscles. "I was taught to breathe as deeply before a big scene as a prima donna



GABRIELLE DORZIAT
Brilliant young French actress supporting
William Faversham in "The Hawk"



"I always had a taste for dress"



"I can never grow fat, never!"

before a great passage in music. I practiced church music, the prolonged recitatives of the masses of the fourteenth, fifteenth and seventeenth centuries. The Catholic church had wonderful recitatives that required continuing on one note a long time.

"I used to have great trouble with my arms. Their length dismayed me. I used to hold them close to my sides. My teacher told me I acted like a marionette. One must make large gestures with a large speech. Little jerky, choppy movements with half the arms are ridiculous. So I studied pantomime. It is the greatest art in acting. It teaches you to express with your face and to make your body obedient to you. Pantomime taught me that the upper half of the face is what matters. The eyes and the brow are the expressive factors of the face. Think of Réjane! Not beautiful, but what magic of eyes and brow! And so Bernhardt. Wonderful eyes and wonderful mastery of them. And Guitry. During the two years I studied the classics I learned the leading rôles created by Racine and Molière. I could to-morrow play Andromache or Berenice, but not Phédre. I am not old enough for Phédre. I have not the mind; I shall not have for another five years. You must have something to give before you can give it. Do you understand?"

"As for instance, what a woman writes before she is twenty-five doesn't signify, because what she thinks doesn't matter? Not knowing life, her opinions of it do not count for anything?"

"That is an exact parallel for the theatre. I want to play Sappho. I intend to play Sappho. But I shall not for another five years. I have not the weight. You comprehend?"

"You found the training in the classics valuable?"

"I found it indispensable in playing modern parts. The comedian who does not extract from a rôle all the comedy there is in it fails because he has not applied himself to an intense study of the classics. One is a better comedian for a thorough study of tragedy.

"After the two years I went upon the stage. It was at the Théâtre du Parc, in Brussels. I played one of the daughters in 'The Three Daughters of Monsieur Dupont.' I don't remember which one."

Her succeeding career is well known to Paris and London. For twelve years she was a member of the Gymnase Company. She played successfully in "The Return to Jerusalem" and "La Bourse ou la Vie" in Paris and London. Recently she has played principally with M. Lucien Guitry in plays by Capus, Bernstein and Paul Bourget. She has appeared frequently in London with M. Huguenet and M. Le Bargy. Last season she appeared in "Croesus" at the Garrick Theatre in London.

Known as "the best-dressed woman in Paris," she refused to follow the fashions. "I take something from them now and then if I like it and if it is becoming to me," is her clothes dictum. "In colors I wear always in the day time black and white or blue and white. In the evening, always white. Because I look better in them. That is the best reason, always a sufficient reason in dress. In lines I choose the simple ones, the straight lines unbroken when possible. In fabrics I incline to the two extremes, the tulle and chiffons on the one hand, but on the other the queenly brocades. The soft stuffs I like because they are graceful and make their wearer seem so. The brocades I wear because they restrain me."

The four walls of the white drawing-room of the actress's suite at the Ritz bloomed with roses.

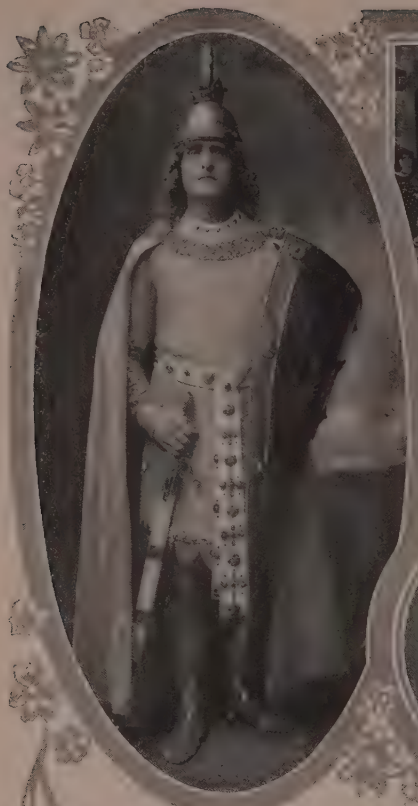
"The trophies of success," she whispered.

The forest of blossoms reminded the actress of the brilliant première. "It made me very happy," she acknowledged. "I did not play well. My English had a relapse through my nervousness. It was very bad, and my audience was very kind. Now I've regained my English. I can, as you say, speak fluent American. I feel at home with American audiences. They are so like the French. In 'The Hawk,' which I played first in Paris, they laughed at the same points they did in France. And to the emotional scenes they make a still more sincere response. American audiences are very intelligent. Some parts of the play are

very French in spirit. Yet they catch it all. The American is in temperament very like the Frenchman, far more than like his parent race, the English. But the Americans have more sentiment than either. In the heart they are like children. They reveal what they feel. They are more spontaneous than the French, more emotional than the English." ADA PATTERSON.



White Gabrielle Dorziat and William Faversham in Act II of "The Hawk," at the Shubert Theatre



Morgan Kingston as Lohengrin



Dietz Hardy Williamson Orville Harrold Thomas Chalmers
THE DUEL SCENE IN "ROMEO AND JULIET" AT THE CENTURY OPERA HOUSE



Sargent Aborn (Manager)

Second Season of Grand

GRAND OPERA in English, for the masses and at popular prices, turned over a new leaf this autumn, when it began its second season at the Century Opera House. Last year, when this commendable enterprise was in the infancy of its first season, there was a great deal about the project and its execution that invited criticism. Its shortcomings were obvious, its virtues sporadic.

But even in grand opera it is never too late to learn, and Messrs. Milton and Sargent Aborn, general managers, pocketed last season's experience and went valiantly on their summer quest for new material with which to shore their ensemble, keeping the best of last season's forces, adding new material and life and infusing fresh interest by the engagement of a stage director, Jacques Coint, who had been active in this capacity at the Manhattan Opera House under the aegis of Oscar Hammerstein.

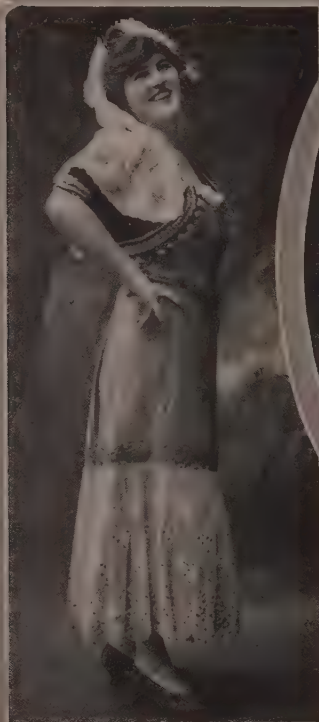
Rehearsals, which had been scant and inadequate, were increased in number and efficiency, with the result that the standard of the performances was raised. A marked artistic improvement was shown in this season's performances, which began on September 14th. Another innovation was the arranging of the repertoire so that two operas would be sung each week, instead of only one opera weekly, as had been last season's order.

And, even more than all this, tremendous improvements had been made in the auditorium of the Century Opera House. Dim and forbidding little boxes at the rear of the orchestra stalls were ripped out during the summer, and in their place an inviting orchestra circle was installed, with its comfortable, ample stalls; the foyer circle was deepened; a few boxes were placed at the side of the lower floor, so that about one thousand more seats were added to the Century, which brought the capacity of this opera house to within a few hundred of the Metropolitan itself.

Furthermore, successful steps were taken to dispel the gloom that has always hung about this theatre ever since its opening. Lights were added where shadows had reigned—both on the stage and in the foyer and auditorium. In brief, instead of exerting a depressing impression upon entering, the Century Opera House is now a cheerful theatre.

It must not be gathered from the foregoing frank statements that the Century opera is Metropolitan opera. A vastly different scale of prices prevails at the uptown temple of opera in the vernacular for the masses, and the box-office gauge is always to be reckoned with, be the projectors of this worthy scheme ever so philanthropic in their aims. But, on the other hand, it should also be borne in mind that the Metropolitan is probably the highest operatic standard in the singing world—so if the Century compares even favorably with it, it has climbed a comparatively high rung on the ladder of operatic ideals.

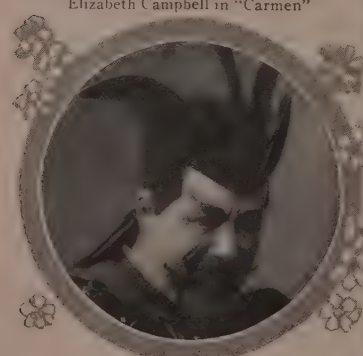
Criticism on the subject of "singing in English"—about which



Copyright Mishkin
Elizabeth Campbell in "Carmen"



Copyright Mishkin
Maude Santley as Carmen



Henry Weldon in "Faust"



Copyright Claude Harris
Florence Macbeth (Soprano)



IN ACT II OF "CARMEN," PRESENTED AT THE CENTURY OPERA HOUSE

Opera at the Century

topic gallons of good ink were spilled and miles of typewriter ribbons were perforated last season—has been stilled this season by the use of librettos which do not cast the blush of shame on the translators. Algernon St. John Brennon and others have this season furnished translations of familiar operatic masterpieces which are fit to sing and fit to be heard.

So, all told, the Century management has turned over a new leaf. Critics of "six dollar opera" find many shortcomings in "two dollar opera." But, after all, it remains for the public to decide whether it prefers hearing more opera sung by lesser stars, to hearing less opera sung by greater stars. We have been told that opera for the masses is part of the higher education of the people. If so, then the conscientious productions of popular opera are performing their mission, exerting an educational and refining influence upon the masses that attend. The upper galleries at the Century tell this truth eloquently by the masses which flock to the cheaper seats—the number of which, incidentally, have been increased this season.

As to the performances themselves: "Romeo and Juliet" began the season with Orville Harrold and Lois Ewell in the titular rôles, and both acquitted themselves with credit, although it could not frankly be said that the performance was notable in the matter of lyric "style" and traditions. A new singer of considerable note made his début at this opera house, an American basso, Henry Weldon, singing the part of the Friar Laurence. He has vocal breadth and dignity and the beauty of his voice is unusual, so that much may be expected of this newcomer. Another new force was felt in that of the conductor, Agide Jacchia, a leader who has been active in New York on a former occasion, but was not then heard to so good an advantage since he worked with inferior forces. He proved himself to be a needed and desirable addition to the Century staff.

On the following night "Carmen" was given with Kathleen Howard in the title rôle, Morgan Kingston as Don José, Myrna Sharlow as Micaela, and Louis Kreidler as the Toreador, while Josiah Zuro conducted. Both of these performances were for the benefit of the Red Cross fund, so charity reigned, and brilliant audiences attended and applauded these commendable presentations of the familiar operas.

"William Tell" was the following week's new offering, and the task imposed was not an easy one, since this work has grown old and its interest has become mildewed by neglect. Orville Harrold, as Arnold, did very well, although this trying part seems to demand a tenor of more robust, ringing upper tones. Weldon again covered himself with glory in the rôle of Walter, and Louis Kreidler assumed the title rôle most intelligently vocally and histrionically. Another American baritone, Graham Marr, filled this rôle in alternating

(Continued on page 242)



Milton Aborn (Manager)



Graham Marr in "The Marriage of Figaro"



Bettina Freeman (Soprano)

Dietz Lois Ewell and Orville Harrold in "Romeo and Juliet"



Sarony

MARIE DORO



Sarony

WILLIAM GILLETTE



Hartsook

BLANCHE BATES

FAVORITE PLAYERS NOW APPEARING IN THE ALL-STAR REVIVAL OF "DIPLOMACY"

IT is one thing to engage an "all-star cast" and quite another thing

to find a play for it. Not many dramas worthy of revival have enough good rôles to enable six or eight important actors to justify their reputations. And while special inducements may persuade a star to step down from single leadership to one of several parts of equal consequence, he (and more so if it happens to be she!) is pretty sure to balk if one of those other characters is even slightly dominant. That, undoubtedly, is why Victorien Sardou's "Diplomacy" is a favorite drama for such uses. There is no leading man's or leading woman's part; six rôles are of almost equal prominence; three more are showy "bits."

One of the most important managerial enterprises of this season is an illustration of Charles Frohman's tenacity. He has arranged with Blanche Bates, Marie Doro and William Gillette to appear in an "all-star" revival of "Diplomacy." That is to be his third attempt to put this Sardou drama on successfully. The first is almost universally unknown. How many persons are aware that Maude Adams ever played the dolorous and distracted Dora? Few of this actress's many biographers, if any, have mentioned this interesting fact. It was in San Francisco, more than twenty years ago, when Mr. Frohman was only beginning to be a factor in theatricals. The Empire Theatre had not been built, but the stock company that was to make it famous throughout the country was already in existence. Its New York theatre was the Proctor house in West Twenty-third Street, long since abandoned to "small time" vaudeville and motion pictures. David Belasco, at that time an inseparable friend of Frohman's, was the moving genius of the company. Its in-



MAUDE GRANGER
As Dora in the first American production of "Diplomacy"

augural play, "Men and Women," had been written by him, in collaboration with the late Henry C. de Mille, just as the opening drama at the Empire, "The Girl I Left Behind Me," was written for the purpose by Belasco and Franklin Fyles.

Almost a quarter of a century ago Mr. Frohman made his first attempt to do what he will try this season for the third time, with Blanche Bates (instead of Alla Nazimova, as originally planned), Miss Doro and Gillette. The company had reached San

A Triple Alliance of the Stage

New York season with "Diplomacy." Lester Wallack's stock company was still fresh in memory, having come to an end only two or three years before, and Mr. Frohman was ambitious to identify his players with a drama famous in the Wallack repertoire. Still, he hesitated to court unfavorable comparison by venturing too boldly. So he put the play on experimentally as

far from Broadway as he could. Sydney Armstrong, now Mrs. W. G. Smythe and living in retirement for more than fifteen years; William Morris and Maude Adams played the parts in which we presently shall see Miss Bates, Gillette and Marie Doro.

The performance was a dire disappointment. All idea of repeating it in New York was abandoned. Mr. Frohman put aside his "Diplomacy" ambitions for more than a decade. But he did not give them up.

In April, 1901, a combination of circumstances gave Charles Frohman an opportunity and an excuse for making a second attempt with the Sardou play. William Faversham and Jessie Millward were leading man and leading woman of the Empire Company, but they had practically been superseded by Charles Richman and Margaret Anglin. That had come about through two reasons. A severe, long illness had kept Faversham from the stage all

season, and Richman, leading man with Annie Russell, had been brought in to fill his place. He did it so satisfactorily that Mr. Frohman decided to retain him and send Faversham forth as a star. As for Jessie Millward, the leading rôle in "Mrs. Dane's Defense" was entirely out of her line. So Margaret Anglin, then a girl, had been engaged for it, and Miss Millward cast for the excellent, though unquestionably secondary, comedy part of Lady Eastnay. By the end of March, Faversham was well again, so Mr. Frohman searched for a play containing four big parts to celebrate his return and restore Miss Millward to her rightful rank, without detracting from the popularity and success attained by Richman and Miss Anglin. "Diplomacy" solved the problem. The scheming, wicked Countess Zicka and the cool, resourceful Henry Beauclerc are the strongest characters



ROSE COGHAN

As Countess Zicka in the first American production of "Diplomacy"



JEFFREYS LEWIS in 1883
When she starred as Countess Zicka in "Diplomacy"



MAXINE ELLIOTT IN 1890

At the time she played Dora in "Diplomacy" in support of Rose Coghlan

of Mion, Dora's maid, was played by Margaret Dale, already considerably advanced beyond such minor service. Mary Shaw once played that part. That was many, many years ago, when she and E. H. Sothern were beginners, at the famous Boston Museum. "We had two small parts," as Miss Shaw describes the evening; "he was a French valet and I the maid, and we had quite a little scene—perhaps ten minutes. Eddie entered and spoke half a dozen words, looked at me wildly for a moment, and then fairly flew from the stage. I meekly followed him. We were fined five dollars apiece and retired to the positions of walking gentleman and lady for some time."

Rose Coghlan was in the audience at the Empire first-night, having been persuaded by a New York newspaper to review it. She tactfully wrote nothing very definite, as anything commendatory she might say about the Countess Zicka would have been put down as insincere, and anything adverse as common jealousy. For no rôle is more intimately associated with Miss Coghlan's name than Zicka, nor has any later actress dimmed the lustre of her fame in it. She acted it for the first time April 1, 1878, when the drama was revealed to New York at Wallack's Theatre and the cast was:

Henry Beauclerc, Lester Wallack; Julian Beauclerc, Harry J. Montague; Count Orloff, Frederick Robinson; Baron Stein, J. W. Shannon; Algie Fairfax, W. R. Floyd; Countess Zicka, Rose Coghlan; Lady Henry Fairfax, Sara Stevens; Marquise de Rio Zares, Madame Ponisi; Dora, Maud Granger.

During the remaining decade of the Wallack Company, "Diplomacy" continued to be a favorite play, invariably drawing large houses when revived. Herbert Kelcey made one of his earliest "hits" there as Count Orloff. Miss Coghlan was invariably the Zicka, though several other actresses of the period made reputations in the part in other cities. Among them might be mentioned Marie Wainwright, Jeffreys Lewis, Marie Burroughs, and Signora

in the play, but the customary interest in young love makes Julian Beauclerc and Dora equally momentous to the audience, and they also have the third-act climax. The cast of that revival, made at the Empire (where the coming one is due), April 15, 1901, was:

Henry Beauclerc, William Faversham; Julian Beauclerc, Charles Richman; Count Orloff, Guy Standing; Baron Stein, Edwin Stevens; Algie Fairfax, Wallace Worsley; Countess Zicka, Jessie Millward; Lady Henry Fairfax, Ethel Hornick; Marquise de Rio Zares, Mrs. Thomas Whiffen; Dora, Margaret Anglin.

The incidental rôle

Majeroni, whose two sons are on the American stage to-day. She toured the country in a company in which her husband was the Baron Stein, Maurice Barrymore was Count Orloff, Frederick Warde was Henry Beauclerc and John Drew was Algie Fairfax. One night at a town in Texas, Barrymore and an actor and an actress in the company went out for supper after the play. A man in the restaurant said something that the two actors construed as insulting to their companion. A fight ensued, and Barrymore's friend was shot and killed. The

actress lived to old age, dying only half a dozen years ago.

Though always spoken of as Sardou's play, "Diplomacy" is different in name and in several essential points from the drama as he wrote it, and as it was produced at the Théâtre du Vaudeville, Paris, with Madame Bartet and the late Pierre Berton (many years later co-author of "Zaza") as Zicka and Julian. That play was called "Dora," was in five acts instead of four, and concerned French people solely. The version known as "Diplomacy," so long famous in this country and in England, and now about to be revived by Mr. Frohman, was acted for the

first time January 12, 1878, at the now-demolished Prince of Wales Theatre, Tottenham Court Road, London, was credited to Bolton Rowe and Saville Rowe (Clement Scott and B. C. Stephenson) and the cast was:

Henry Beauclerc, John Clayton; Julian Beauclerc, W. H. Kendal; Count Orloff, Squire Bancroft; Baron Stein, Arthur Cecil; Algie Fairfax, Charles Sugden; Countess Zicka, Marie Wilton (Mrs. Bancroft); Lady Henry Fairfax, Miss Lamartine; Marquise de Rio Zares, Roma LeThiere; Dora, Madge Robertson (Mrs. Kendal).

The processes by which "Dora" became "Diplomacy" could not be more interestingly or authoritatively described than by Squire Bancroft himself in "The Bancrofts," the entertaining duo-autobiography by himself and Lady Bancroft, and by the late Clement Scott, who wrote:

"The sheets of manuscript were taken to Bancroft for his careful revision and judgment before they were sent on to the printer; the names of Savile and Bolton Rowe were on the programs, but Bancroft deserves to share fairly in any credit that fell to the adaptation of a very difficult work. He did not actually write the dialogue, but his judgment and suggestions were invaluable. I have never met so careful, experienced and diplomatic an editor of dramatic work as Bancroft, and 'Diplomacy' is not my only experience of the value of his assistance, equally with that



SIR JOHNSTON FORBES-ROBERTSON IN 1884
When he played Julian Beauclerc in "Diplomacy" at the London Haymarket



Sarony
MARIE BURROUGHS
In 1885 when she starred as Countess Zicka in "Diplomacy"



Bangs

LOTTA LINTHICUM
With Julian Eltinge in
"The Crinoline Girl"



White

RENEE KELLY
To appear in "The Garden
of Paradise"



MINNA GOMBEL
Leading woman in the Western
"A Pair of Sixes" company



White

VEOLA HARTY
To be seen in a series of modern
dances

of his gifted wife, on any play submitted to them. . . . I think Bancroft would have been a model editor, for he has such consummate tact, such patience, such knowledge of men and things. He is so thoroughly a man of the world."

In the Bancroft book, speaking of "Diplomacy," Sir Squire says in part: "It was during this successful run ('Peril') that I heard Sardou was about to produce a new play at the Théâtre du Vaudeville called 'Dora,' and made plans to be *en rapport* with the première. My part in 'Peril' was too important to allow me to give it up so early in the run, but I was represented in Paris by B. C. Stephenson. He returned extremely nervous as to the new play's chance of success in England, although much impressed by one or two of its scenes, an incomprehensible timidity which in these days would have cost me the play. I pursued the matter further, on the strength of a criticism I read in a French newspaper, and found that the author had already sold the English and American rights to a theatrical agent. With him I proceeded to treat, inducing him to give me the refusal of the play until the approaching Ash Wednesday—a day on which the London theatres were then closed by order of the Lord Chamberlain. This was arranged. I went over on Ash Wednesday and saw the play. At the end of the famous *scène des trois hommes* I told the agent I had seen quite enough, whatever the rest of the play might prove to be, to determine me to write him a check at the end of the performance.

"Another fine scene followed in a subsequent act, and I felt assured that there was ample material for a play in England, whatever the difficulties of transplanting it from Gallic soil might be. I gladly gave him fifteen hundred pounds, then by far the largest sum ever paid for a foreign work, for his rights, and was quite content with my bargain. Soon afterwards we placed the manuscript in the hands of Clement Scott and B. C. Stephenson for consideration as to the line to be taken in its adaptation; with them, as was our custom with all French plays, we worked in concert. A long time was spent in considering the plan of action before the work was begun. Happily, the chief solution of many difficulties came to me in suggesting the diplomatic world as the main scheme. I took the adaptors again to Paris, and on the return journey, in a coupé to Calais, the whole subject of the new play was well threshed out between myself and my fellow-workers, and we saw our way to what eventually became 'Diplomacy.' It occupied both of us and the 'Brothers Rowe,' as they were called, for some months; it was revised and revised, but at last approached completion. Only a careful comparison between the original manuscript and the English

version would prove the labor it involved, and the tact and skill it required to retain just what was necessary from the French second act and incorporate it with the first.

"When the play was read to the company it produced a profound impression. Then there arose a tantalizing difficulty as to its title. Our dear old friend, Charles Reade, reminded us of the existence of his play, 'Dora,' found on Tennyson's poem. Several other suggested titles were found to be liable to the same objections. Eventually all the titles thought of were, one night at home, written on slips of paper and put into a hat. We decided that the one drawn oftenest in a given time should be resolved on. This chanced to be 'Diplomacy,' which came out a long way ahead and was best of all, perhaps, fitted to the line we had adopted in the play. The hero, a young sailor in the

French, had become our military attaché at Vienna, while his brother was to be First Secretary in our Embassy at Paris. There was no kinship between these two important characters, as Sardou wrote them, and the change was a happy thought which was of great value to the play. Accident served us in regard to the stolen document; England was in the thick of the Eastern question, owing to the political relations then existing between Russia and Turkey, and discussion of the Constantinople defenses was prominent at the time.

"Nothing in our career, we thought, more clearly foreshadowed success than this production, and our view was evidently shared by a leading librarian in Bond Street, who called on me a week before the play came out, offering to buy up every stall in the theatre at its full price for six months, and to write a check in full on the spot. I asked Mr. Ollier why he ventured upon such a proposal. He replied that in a long experience he could not recall such a powerful cast as we were about to give the public, which, with some flattering remarks on our management, he declared must mean a gigantic success. I thanked him heartily for his offer, which amounted to some sixteen or eighteen thousand pounds, and then—to his amazement, it is needless to say—declined it. I did not fall into a trap, which would have surely turned our true friends, the public, into angry foes.

"'Diplomacy' was produced on January 12, 1878—a date which was chosen 'for luck,' as being my wife's birthday—with a cast which was one of the strongest of modern times. The scenes at Monte Carlo and Paris were elaborately prepared and decorated, although, we frankly admit, not so elaborately as to allow truth in a rumor current at the time that one suite of furniture had in the days of Empress Eugenie formerly graced her boudoir in the Tuileries. Our desire for realism in the last



Mishkin

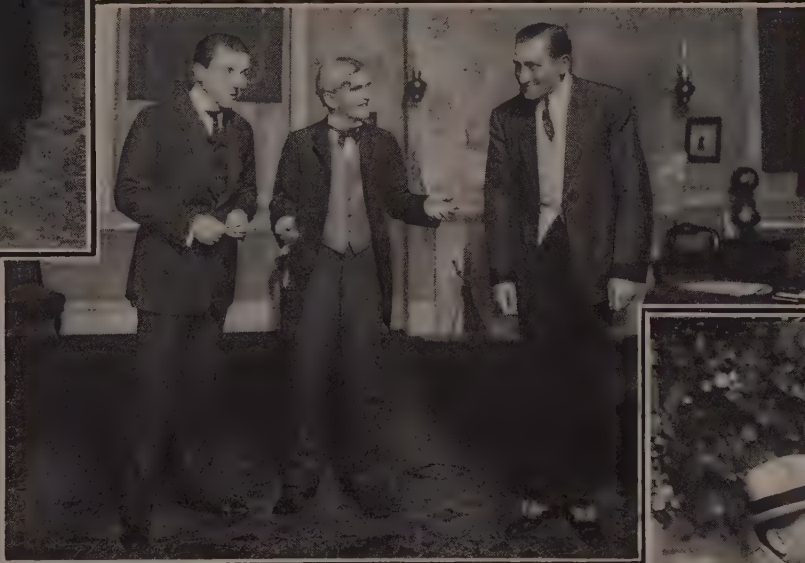
CECIL CUNNINGHAM
In "Dancing Around," at the
Winter Garden



Photos White
Gail Kane and George Nash in
Act I



George Nash Wm. H. Thompson Gail Kane 'Gerrie O'Brien Earle Browne James C. Marlowe
Act II. The Patriarch (Mr. Thompson)—"You must not go, my child"



Earle Brown Frank Bacon George Nash
Act I. Hiram Higgins (Mr. Bacon)—I lost my watch once before,
but I was in a crowd



Wm. H. Thompson Gerrie O'Brien Percy Helton George Nash Earle Browne Gail Kane
James C. Marlowe

Act II. Eddie—"God will never forgive you for what you are doing. See if He does?"



George Nash Gail Kane
Act II. John Madison (Mr. Nash)—"You're going
through great, kid."

SCENES IN GEORGE M. COHAN'S PLAY 'THE MIRACLE MAN' AT THE ASTOR

act, which we laid in the British Embassy, induced a special visit to Paris for final details, for which every opportunity was given to us through the kindness of Sir Francis Adams, who was then First Secretary, and another friend, now Sir George Greville, who, since we knew him in his youth, had entered the diplomatic service and become an attaché under Lord Lyons.

"The play, from start to finish, was a triumph. Before I went on the stage for the famous 'three men' scene, I told the prompter I was sure the applause would be tremendous at the end of it, and asked him to keep the curtain up a longer time than usual when we answered the call. He more than obeyed me in his zeal, and I thought would never ring the curtain down again. Nothing, however, checked the salvos of applause and the roar of approving voices, for, again and again, the curtain had to be raised in answer to the enthusiasm which, at the close of the fine scene, splendidly acted by the Kendals in the third act, was repeated. At the end of the play, in answer to an extraordinary ovation and enthusiastic call for the author, I announced that the news of the reception of his play should be at once telegraphed to Monsieur Sardou, to whom the adaptors of his work wished all the praise to go. It was only with the greatest difficulty that Mrs. Bancroft was persuaded to take up the part of Countess Zicka. She felt herself to be physically unsuited for it, a feeling which even the warm praise of the critics did not help her to overcome. It was said by *The Saturday Review* that her performance surpassed in mastery and finish that of Madame Bartet."

Although the Bancrofts retired from management nearly thirty years ago, "Diplomacy" is still associated with their names in England. They still own the rights to the play, drawing royalties from every performance in England and this country; and the latest version acted over here was by their son, George Pleydell Bancroft. In 1884, after they had moved from the little Prince of Wales's to the Theatre Royal, Haymarket, they presented a revival of "Diplomacy" that is memorable for the fact that regular matinées were then introduced for the first time, for a second remarkable cast and for the fact that both actor-managers changed their rôles. Mrs. Bancroft, always out of her line as the adventuress, took up the incidental character of Lady Henry Fairfax, expanding it to her heart's content, and Sir Squire dropped Count Orloff for Henry Beauclerc. Maurice Barrymore took his place as Orloff; J. Forbes-Robertson was Julian; Charles Brookfield, who later made a fortune by writing "Charley's Aunt," and died a month or so ago, was Baron Stein; Mrs. Bernard Beere was Countess Zicka; and Eleanor Calhoun, an American, and now the wife of an Hungarian prince, was Dora.

A year later the Bancrofts retired from management and from the stage. Sir Squire has appeared twice since and Lady Ban-

croft once. In 1893, John Hare decided to put on "Diplomacy" at the Garrick Theatre, then new, but the Bancrofts themselves and the actors in their last revival were too fresh in memory for him to dare the undertaking with anything less than what we would call an all-star cast. He asked Bancroft to emerge from

his retirement and act Count Orloff, and, little thinking she would do so, he suggested that Mrs. Bancroft reappear as well. This she finally consented to do, largely because of the friendly—even family—ties that bound her and her husband to John Hare. For one of the Bancrofts' sons married a daughter of Sir John and Lady Hare, and the other, a daughter of Mr. and Mrs. Kendal. The cast of the Garrick revival was indeed remarkable:

Henry Beauclerc, John Hare; Julian Beauclerc, J. Forbes-Robertson; Count Orloff, Squire Bancroft; Baron Stein, Arthur Cecil; Algie Fairfax, Gilbert Hare; Countess Zicka, Olga Nethersole; Lady Henry Fairfax, Mrs. Bancroft; Marquise de Rio Zares, Lady Monckton; Dora, Kate Rorke.

This revival of "Diplomacy" was the talk of London, and Queen Victoria "commanded" a performance at Balmoral. The occasion is described by the late T. Edgar Pemberton in his book, "John Hare, Comedian," now out of print. "In the autumn of 1893," the account reads, "Mr. Hare received the Queen's command to appear at Balmoral in 'Diplomacy,' at that time being played by him with Mr. and Mrs. Bancroft and the Garrick company in Scotland. Here was a striking contrast to the

State Performance (of 'A Pair of Spectacles') at Windsor, before the Empress-Queen, with all the pomp and ceremony of the Court. At Balmoral, all was homely and informal. No ceremony; no state; Court etiquette on the part of the audience entirely set on one side; no restraint placed upon applause; and the reception of the play as enthusiastic and exhilarating as if it had been acted before an appreciative holiday audience. At Windsor, Mr. Hare was received by the Queen as the Queen; at Balmoral, by the Queen as a lady in her own private house. To the actors, the evening was made doubly memorable by the presence in the audience of the Empress Eugénie. Since the death of Emperor Napoleon, it was the first time she had been present at a theatrical performance, and she was profoundly interested and moved. At the reception subsequently given by the Queen in the drawing-room, she was present, and Mr. Hare, Mr. and Mrs. Bancroft, Miss Kate Rorke and other members of the company had the honor of being presented to her. She conversed a great deal with them, and it was touching to note her revived interest in the artistic pleasures from which she had been so long and so sadly separated. On this occasion the Queen specially honored and pleased Mr. Hare by commanding Mrs. Hare and his daughter to witness the performance, and to be presented to her at the reception by which it was followed.

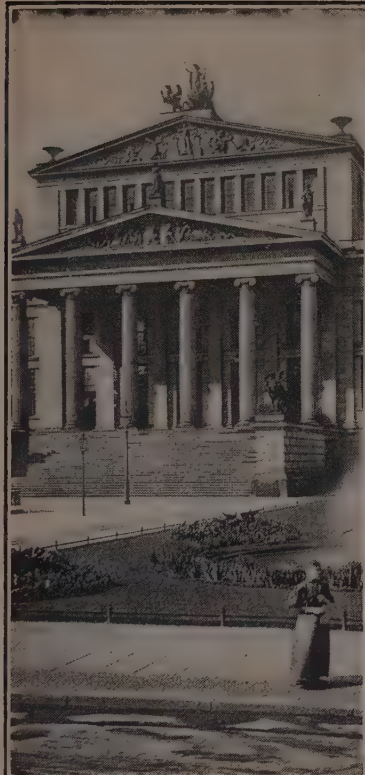
"Shortly before supper (which was attended by the members of the Royal Family and the Court)

(Continued on page 240)



MAY SCHEIDER

American soprano who has been singing leading rôles at German opera houses for several years and who has returned to New York, one of the many fugitives of the war. Miss Scheider sings forty rôles and in Karlsruhe created the part of Zerbinetta in Strauss's "Ariadne auf Naxos."



Courtesy Brown Bros

ROYAL THEATER, BERLIN

THÉÂTRE FRANÇAIS, PARIS

THEATER AN DER WIEN, VIENNA

Most of the theatres in the warring countries are closed owing to the actors of military age having been called to the colors. In consequence thousands of players are without employment and much distress is reported

WHEN the first news of the spark that Theatre Going in the War Zone companions and most courteous and willing to explain the methods

kindled Europe into a seething conflagration of bloodshed and destruction was flashed over the telegraph wires on the evening of July 25th, I was comfortably ensconced in an orchestra chair at the beautiful mirror-decorated Central Theatre, in Dresden, enjoying Engel and Horst's three act farce comedy, "Der Schrei Nach dem Kind." Prior to that time I had been a constant theatre-goer in London, Paris and Berlin for six consecutive weeks.

It was during the intermission after the first act (about nine o'clock) that a brief four-line message announcing the rupture of relations between Austria and Serbia was projected in huge, hastily written German script on the curtain.

Immediately there was a lull in the high pitched humdrum of conversation throughout this luxurious playhouse. The trimly uniformed ushers ceased their incessant traffic in renting opera glasses; the rippling laughter and chuckling remarks of amusement-intent patrons changed to a serious mien; the pink rosettes tucked in the hair of the three quaint old women at the wardrobe check room seemed to lose their usual gay appearance; and the demand for Pilsner, Kulmbacker and Münchener beers in the elegantly appointed salon upstairs became decidedly slack.

After the second act a couple of youths entered the orchestra promenade and distributed small handbill editions of the leading Dresden newspaper. On these sheets, still damp from the press, appeared in prominent type an elaborated account of the previous information from Belgrade. Although "Der Schrei Nach dem Kind" had for several months convulsed Berlin with nightly outbursts of laughter, all its clever devices, ludicrous situations and witty lines went for naught during the remainder of the performance. The German trend of thought had suddenly turned into serious channels.

In a taxi afterwards I hurried down Pragerstrasse to the Hauptbahnhof, and was one of a large crowd that boarded the night express for Vienna at 11 o'clock. My company in a four-seated leather cushioned compartment consisted of a young English traveler and two Austrian infantry officers already summoned to join their respective regiments. For two hours I discussed in German with the latter the war situation from their viewpoint, and various details of the military organization of the much mooted Dual Monarchy. Both proved very agreeable

of gathering and training recruits, as well as the actual state of preparation for war.

Even at eight o'clock the next morning, when I arrived in Vienna, there were evidences of the impending war bubble that floated about in the general atmosphere. On the way from the Northwest Station to my hotel I noticed several companies of cavalry clattering along the streets. The hour was early and a drizzling rain hung over the city like a wet blanket, but people were up and stirring, news venders were shouting the scarehead contents of the latest editions, waiters were chatting and gesticulating in excited squads and delaying their labor of laying clean table linen for the day's activities, and early church-goers, answering the morning's summons to worship, were agog with loud remarks over Serbia's action of the previous day.

That afternoon at Josef Jarno's Lustspiel Theatre I attended a matinée performance of "Heirat Auf Probe," a lively comedy in three acts by Bernhard Buchbinder and Franz Rainer. From the American viewpoint this seemed a most unusual matinée, in view of the fact that the curtain was not rung up until five o'clock, the exact scheduled time. In our own playhouses we are filing out through the exit doors at this hour, but the Viennese have distinctly different routine. Sunday dinner is usually served between two and three, and since the Austrians enjoy extensive menus and ample time to satisfy the wants of the inner self, five o'clock is the logical time for a matinée.

Despite the fact that the plot of "Heirat Auf Probe" contained several truly mirth provoking situations and climaxes, the audience did not exhibit particular enthusiasm or burst into prolonged moments of laughter. The orchestra floor was half empty, but all the boxes were filled. Judging from the applause overhead at the end of each act, the balcony and gallery did not boast a full quota of patrons. No one was in a gay mood. Small groups gathered about in a lobby and waxed their pro and con arguments during the intermissions. "Down with the Serbs and Russians!" was the uniform expression. England, France and Germany were as yet unmentioned names.

In the Kaisergarten, the most complete and spacious of Vienna's amusement parks, I witnessed some patriotic scenes that evening. At the band concerts a number of Austrian and German war tunes were substituted in place of the usual selec-



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CAROLYN THOMSON

In the title rôle of "Adele" now being presented on tour

tions. Throughout the course of the performance of the open air operetta, "Teresita," tingling military marches supplanted the customary entrancing waltz melodies. Although the place was thronged with its overflowing Sunday night patronage, the crowds were not moving about with the hauteur of gaiety. Small coteries assembled here and there. Discussions waxed warm. Pleas of hoarse-voiced barkers of the different attractions went for naught. In front of a brilliantly lighted café a withered

one-armed beggar woman recited a story, that her two sons had been called to the front, and in response she was kept busy gathering up the downpour of copper heller pieces that missed her outstretched palms.

I witnessed many touching, deep rooted scenes while visiting with a friend back stage at the Festspiel Theatre after the first act. Women principals and tearful-eyed chorus girls were snatching a few minutes to say farewell to their loved ones, called hurriedly as the advance guard to do battle. Seated on a wardrobe trunk back of the gaudy drop curtain for a Spanish garden set, was a demure brunettish songster of the merry-merry front row, heaving her lithe little figure with loud sobs, while the tears trickle down in grotesque rivulets over the rouge and powder on her cheeks and lips. In the corridor leading to the women's dressing rooms, a natty uniformed cavalry officer was bidding au revoir to the silken-gowned prima donna. Mumbling audibly as he paced nervously to and fro, was a pompadoured youth, an understudy called at the last moment to step into an important rôle, which had been left vacant on account of a summons to arms. The company manager flitted about, speaking in re-assuring tones, and trying to quiet all rumors regarding half salaries. All at once the orchestra out front struck up with the opening chorus and the stage became a feigned whirlpool of song, dance and laughter.

"Teresita" proves a fairly interesting piece, although Carl Lindau did not supply any very typical Hungarian operette numbers. Fraulein Cordy Millowitsch from the Metropole Theater in Berlin and Gustav Werner, one of Vienna's light opera favorites, shared the principal honors. Three clever eccentric dances were interspersed to liven up the action, but I doubt if Pavlowa or Isadora Duncan could have aroused the stoic-faced audience. The real Viennese were there, but the real Viennese spirit was lacking.

On the evening of July 27th I sat through an entire sixteen-act bill at the Busch Circus Variété, constant inserts throughout the pro-

gram emphasizing the necessity of remaining until the last offering was finished. Contrary to the previous theatres I visited, a stirring feeling of enthusiasm was in evidence here, due chiefly to the timely quips of entertainers and patriotic selections by the orchestra. Noblett, a French character impersonator, was loudly hissed when he began a representation of President Poincaré. In order to continue the routine of his act, he was forced to eliminate this feature.

A quartet of corpulent, ruddy-faced knockabout comedians garbed in German military regalia, was encored four times. As an impromptu battle suggestion, this squad of fun makers fired a series of blank cartridge volleys at a long-whiskered, high-booted Russian dummy. This burlesque stunt had the audience standing up and shouting applause.

The general order for mobilization was issued and published broadcast about Vienna on the afternoon of July 28th. That evening I was one of a handful audience at the Intime Lichtspiele, a quaint playhouse situated at one end of the Kaisergarten. Under the direction of Herr A. Spitzer the following sketches were presented: "Des Harmlose Duell," "Und dann kam Sie," and "Gutertrennung." The treasurer of the theatre, a sad-faced individual with a drooping mustache, predicted that the place would probably be requisitioned as a hospital within the course of a few weeks. Any sensible person would agree that this purpose was worth while, for as a theatre the Intime Lichtspiele measures up to few of the common required standards. The orchestra chairs are small and about as comfortable and commodious as the pews in an old-fashioned country church. The aisles are narrow and the exits few and far between. And the acting talent would have been condemned even by American twenty-thirty patrons. The only redeeming advantage was the system of ventilation, which produced agreeable results.

After the final skit had been given, my box office informant, who in addition to his services as treasurer was burdened with the duties of house manager and general director, related to me in a despondent German dialect that his business had been ruined. On inquiry, I learned that he was not referring to theatrical lines of money-making, but that his profits from the Intime Lichtspiele had netted him enough kronen to buy out a flourishing livery trade. That forenoon the military authorities had requisitioned all the best horses from his fiakers (open Victoria carriages)

and einspännern (one-horse cabs). No wonder the poor chap did not smile when he sold tickets that evening.

On the following evening I attended the theatre for the last time in the war zone. This was at the Kammerenspiel. People intimated that this playhouse would be closed before the end of the week. But the manager, evidently imbued with a determinate idea of drawing a capacity crowd, resorted recklessly to the practice of "papering." A long line of eager-expressed "dead-heads," mostly women, filed up to the box office window and then inside, while the manager, resplendent in a spotless dress suit, was kept busy shaking hands in a don't-mention-it attitude. And the next afternoon he was called to don a uniform and join his regiment.

The playlets on the program included "Besuch in der Dämmerung," by Thaddäus Rittner; "Die Gewissenssache," a comedy by Hans Müller; and "In Festen Händen," by Raoul Auernheimer. All efforts of the dramatic artists employed to perform these plays went for naught. The people took more interest in the war items that were flashed upon the curtain than following the action that transpired back of the curtain.

Very few of the cafés in the Austrian capital remained open. Drawn window shades and locked portals greeted the prospective patron at the celebrated Graben or the Café Korb. The Café Ronacher and the Imperial also shut down. At the Café Bristol on the Karntnerring, middle-aged women assisted by lads of ten and twelve, supplanted the usual force of waiters. Refreshments here were limited to raspberry ice and cold chocolate. The regular bar had closed, so that orders for beer, wine, or mixed drinks could not be filled.

I ordered a plate of Hungarian pastry and was immediately informed by my waitress that, owing to the depletion in working staffs and the subsequent employment of inexperienced help, no pastry, cakes or small rolls were being (Continued on page 236)



Photos White

Violet Heming and Lee Baker

Alice John and Julius Steger

SCENES IN "A MODERN GIRL," RECENTLY SEEN AT THE COMEDY THEATRE



Seventy-five thousand people watching St. Louis' recent Pageant and Masque. The picture shows the natural amphitheatre sloping down to the crescent-shaped lagoon which represented the Mississippi

THERE is no one intellect Percy MacKaye on the Poetic Drama

take place. Beginning in full daylight at

working in the American theatre to-day endowed with a broader or more illuminating vision of drama as a fine art than Percy MacKaye. Poet, dramatist, and essayist, the range of his activity has been wide, and whatever his failings as a craftsman may be he cannot be charged with compromising his ideals for the sake of expediency. He loves the theatre. If you have ever come in contact with him that fact must have impressed you. Though many of his works have failed to achieve popularity his position in the American drama to-day, even at this comparatively early stage of his career, is higher and more secure than the writers of many so-called popular successes.

Mr. MacKaye was one of the chief figures in the "Pageant and Masque of St. Louis," a feature of the celebration of the one hundred and fiftieth anniversary of the founding of the city held last May and June. Thousands of citizens participated in the spectacle, and hundreds of thousands witnessed it. Combining both pageant and masque in a single evening's entertainment it was a very elaborate affair and required a large number of executive heads to devise it. Mr. Thomas Wood Stevens was responsible for the pageant, Professor Frederick S. Converse of Harvard University composed the music, and Mr. MacKaye was the author of the masque.

The natural amphitheatre sloping from the Arts Building in Forest Park to the crescent-shaped lagoon was the site chosen. The auditorium, capable of seating over one hundred thousand people was matched in extent by the heroic dimensions of the stage set in the midst of the lake below. Five hundred and twenty feet wide at the back, and two hundred feet deep from the footlights to the background, it had a semi-circular front whose broad sweep of eight hundred and eighty feet bordered upon a strip of water a hundred and twenty-five feet wide. This curved body of water represented the great Mississippi which in reality lay not a great distance away.

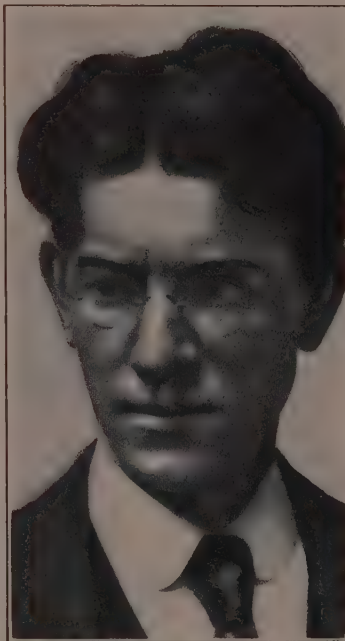
Closing in the stage on three sides were walls sixty feet high, designed to represent the crumbling civilization of the Aztecs. In front at intervals were three immense mounds with flights of steps leading to their tops. Across the centre ran maskings concealing an orchestra of one hundred and a chorus of three hundred. The walls ended in towers which served the double function of aesthetic effect and practical locations for stage directors and lighting appliances. Shrubbery and trees scattered about the stage were opened out when the action demanded, and transformed as if by magic into the huts of the early settlers, stockades, fortifications and so on.

In such a setting did the "Pageant and Masque of St. Louis"

half-past six, the spectacle lasted until eleven o'clock in the evening with a single short intermission for dinner. The history of St. Louis was unfolded in realistic episode, now in poetic imagery, now in song, now in story. Starting with the days before the advent of the white man, the pageant outlined the history of the city down to recent times. De Soto, conqueror and explorer, came and went his way. Then Marquette and Joliet appeared paddling their canoes along the waters of the Mississippi. La Salle and his band followed soon after, and then in the interlude before the Second Movement, an Indian prophesied the passing of his race with the coming of the white man. The second part told of the founding of the city, and its history under Spanish and French control, and its final absorption in the new American nation. The third and last part concerned itself with a brief treatment of the significant events which happened during the nineteenth century—the visit of General Lafayette, the return of the volunteers from the Mexican war, the notable part played by the Germans in the early life of the community, and lastly scenes connected with the election of Lincoln as President, the bringing of the news from Fort Sumter, and the conclusion of peace at the end of the Civil War.

Discussing the import of this great undertaking with the present writer, Mr. MacKaye said:

"Between three and five thousand persons were engaged in the pageant, and from one to two thousand men and women were employed in the presentation of the masque. This, of course, is extending the art of the theatre beyond the old conventional limits. The principal distinction might be phrased something in this way. In the old theatre, the audience has no intimate or vital connection with the creative part of the drama. In such a production as that presented in St. Louis, there was probably not a person in the vast audiences but who had some relative or friend participating, and so the tendency was to draw tight the bond between audience and players. The principle involved is that of participation by large masses under the leadership of a few. The production was really larger than even those attempted by the ancient Greeks. We had both an immense land and water area upon which to present the masque. In such vast spaces the human face and form dwindle into nothingness, and I tried



PERCY MACKAYE

to get sculptors to devise a new kind of mask to send the voice out so that it might be heard with clearness by an immense audience."

Percy MacKaye is a surprising man to meet. Upon setting out to keep my appointment with him I wondered whether I should find him as shy and awkward as he appeared at the



PHYLLIS NEILSON-TERRY

Popular English actress who is now appearing in this country in repertoire including "Twelfth Night" and "Romeo and Juliet"



Copyright Moffett

MARY BOLAND

Playing the leading feminine rôle in Edward Knoblauch's new play, "My Lady's Dress"

première of one of his plays. Quite the contrary. Fully at his ease, he touched one subject after another in quick succession, and as he talked he enthused over his work and the possibilities of making the drama a more vital and significant art. Present day conditions in America came in for a passing mention, and the dramatist's enthusiasm at once caught fire.

"The theatre was never in a more promising and vital condition than it is to-day. Every conceivable phase and technique of dramatic art is being developed. This widespread movement includes everything from the gigantic impressionistic productions of the noted German, Reinhardt, to the minute realism of Granville Barker and his Little Theatre movement. I myself have labored in both fields.

"Because of the many inventions and developments which help to heighten and sustain illusion in the theatre, I feel that there

never was more hope for the poetic drama than now. Simplicity is the keynote of modern progress in dramatic art. Gordon Craig and Reinhardt have succeeded in doing away with much of the cumbersome realistic detail which distracts and subverts the attention of an audience. This new theory of stage production eliminates all but the great essentials. Quiet, unobtrusive settings quicken the imagination of the spectators to an appreciation of the poetic element in the drama. Things distracting to eye and mind have been eliminated and the resulting gain for the dramatist in getting control of his audience and holding cannot be underestimated.

"The realistic settings heretofore employed have invariably proved cumbersome and difficult to handle. In shifting scenery of this sort, the waits are long and tiresome, and audiences have very properly lost patience at such treatment. People have

either taken but a lukewarm interest in such plays or have stayed away from the theatre altogether.

"There also enters the important element of financial cost. This is a factor uppermost in the mind of the man who produces plays. It has long been a serious hindrance to poetic drama that such plays have almost always demanded elaborate and expensive productions. The theory of impressionism has simplified stage settings, and in consequence the cost of building scenery has been materially reduced. Cheaper and more practical settings should prove an incalculable aid to the production and appreciation of poetic drama in the future.

"I see an awakening of interest and participation in all forms of the theatre, and on this I base my firmest convictions and greatest hopes. One of the most hopeful aspects of the theatrical situation is the lively interest which the universities are taking in the drama.

"Curiously enough, it is not the college professors who are showing the keenest and deepest appreciation of the possibilities of the theatre, but the students. Most surprising of all is the college where this movement has received its strongest impetus—Dartmouth. Imagine it! Football, sport-mad Dartmouth serving as the cradle for serious drama! Yet up there in New Hampshire, far removed from the centre of the dramatic world, a small band of men have got together and are genuinely striving for the betterment of dramatic art. They have turned their society into an experiment station and laboratory. Plays worth while are being mounted according to the newest theories, and the most up-to-date methods of production. Reinhardt, Craig, Bakst, our own Henry Miller—the ideas of all these men have come in for consideration by the college men."

"How about conditions in the theatre which are run for profit?"

"We must take the theatre out of the field of speculative enterprises and arouse interest in it among the people. Take a country of Continental Europe, like Germany, for example. The general public is taxed for the support of the theatre. America has no such system. It has not even an endowed playhouse devoted to the drama at the present time. Our theatres must make their living through their own initiative.

"Don't condemn the managers. You can hardly blame them for wanting to make money. Many times the commercial manager puts on some really fine play which he knows can't possibly make a popular success. Yet he puts his hand in his pocket and digs out the money to pay for it. When a man will do that sort of thing he is entitled to praise rather than censure.

"No, I believe the regeneration of dramatic art in this country will come only through the education of the public to an appreciation of what is genuinely worth while. Out of the material now at hand will come the means of effecting this regeneration. For instance, there is J. C. Huffman, who staged 'A Thousand Years Ago.' He is one of the best men in the profession, and his service in the theatre has been long and varied. He started as an actor, and now he has become a stage director. He is but one example of the men who have grown out of the old conditions."

Our conversation drifted to the subject of his most recent play, "A Thousand Years Ago," in which he achieved the longest run in his career in New York.

"The fantastic nature of the theme inevitably suggested to me the advantage of introducing—to enliven and, if possible, illumine an old tale with modern meanings—those types of the *Commedia dell'Arte* which are really perennial in their appeal to audiences.



Strauss-Peyton

JANET DUNBAR

Leading woman with David Warfield for several seasons and to be seen shortly in a new play

The experiment has its own real and contemporary importance, for if those of us who would gladly bring back upon our boards not only the spirit, but the technique of dramatic poetry, would pitch our battle valiantly, we can pursue. I think, no more fitting strategy than to raise our banners boldly and clatter our symbolic spears against the shields of embattled Naturalism."

CHESTER THOMAS CALDER.



Pavlova in the garden of her London home, "Ivy House"

Pavlova to Standardize the Modern Dance

THEY'RE dancing in Waco and Victoria. They're dancing in San Diego and Des Moines. They're dancing, dancing, dancing; here, there, everywhere; before meals, after meals, during meals. They're dancing as never before, old dances, new dances, strange dances.

What was the reason for this astonishing dancing renaissance which set in about two years ago, this all-pervading terpsichorean rhapsody? Nothing can explain it unless it was the advent of Pavlova and her incomparable art! This Russian artist it was who revealed to America the real beauty of the dancing art; she it was who aroused the latent desire to dance, existing in every human being. She it was who made society throw off its mask of ennui and put on the sandals of Terpsichore. She it was who set the feet of a nation to rhythmic motion. Her art enthralled the millions, and the millions sought to imitate. So, the millions dance.

Before the coming of Pavlova, dancing was almost a lost art in America. We had tired of the old-style waltz, two-step and various "square" dances. There was apathy everywhere. But the Russian came, and the effect of her art on the people was electrical. She taught us the real beauty and the possibilities of the dance. Her art visualized for us most every ancient and modern form. We were amazed at the perfection of her interpretation, and then, as amazement wore away, and the deeper meaning of dancing was revealed to us, we embraced her art as our very own. We wanted to share in its further creation. And so Americans began to dance as they had never danced before. So great was our desire and so little our training we found even imitation difficult. Realizing our limitations we originated dances, more intricate and more beautiful than the waltz, the two-step, the quadrille and the figures of the German, but less difficult than the art of Pavlova. That's why we have to-day the tango, the hesitation, the one-step, the maxixe, and the gavotte.

It was in the spring of 1910 that Pavlova came first to America to appear at the Metropolitan Opera House, this city, for a brief engagement. Her success was instantaneous. Nothing like her dancing had ever before been seen on this continent. It was then that the American dancing era really began. The Russian became an idol and, through successive appearances, she made her position more and more secure, her devotees more and more numerous. Wherever she has appeared she has been given the most amazing ovations.

Genius is painstaking attention to details. Few who have seen Pavlova realize the price she has paid for success; the years of hard work and self-denial; the hours spent every day in study and practice that her artistic facility might not wane. It was a long and difficult journey from the ballet to the exalted station of prima ballerina at the Marianski Theater. But the reward, she says, is worth all the travail, all the hard and agonizing labor.

During the winter season of 1910-11 a short tour of the principal cities of the United States and Canada was arranged by Max Rabinoff. Pavlova, at the head of an organization of nearly one hundred, travelled from the Atlantic to the Pacific seaboard, from Canada to Mexico. A second tour, more extended, was recently completed, and a third tour is shortly to begin.

Pavlova re-created the desire to dance, and the feet of a nation began to move. Ballet classes were formed in many cities. Courses in folk-dancing were added to the curricula of many a school. Society went in for all manner of odd and unusual dances. But in all the dances there is no standard, no well-grounded principle, no routine. San Francisco has its fixed idea of certain dances. So has Quebec. And so have the people in nearly every city. It is incongruous, disconcerting and inharmonious. There is too much individuality in present-day dancing, so much in fact that in many cities each clique has its own ideas

of how to interpret a dance. It often happens that a member of one clique is unable to dance with a member of another. This because of a lack of standardization.

It is to the task of standardizing and unifying ballroom dances that Pavlova has set herself. She has been at work most all summer on three new society dances and also on the standardization of existing dances.

M. Warszinski, who will also dance with Pavlova, was given a leave of absence from his post as *premier danseur* of the Warsaw Opera. Mlle. Stephanie Plaskowiczka, who created a

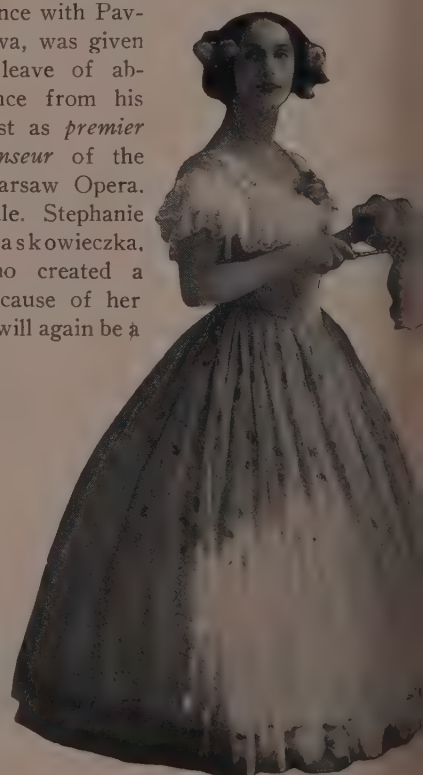
sensation last season, both because of her dancing and her blonde beauty, will again be a solo danseuse. M. Ukrainsky, another of last season's favorites, will also be one of the solo danseurs.

In addition to the classical portion of the program, Pavlova will present forty minutes of modern ballroom dancing. A replica of one of Europe's most noted ballrooms is the setting. Pavlova has spent much of her summertime studying modern society dances. She has originated several entirely new dances.



Photo Bransburg

Pavlova in Rubenstein's "La Nuit"



Pavlova in Chopin's "Une Soirée de Danse"

REFLECTIONS ON THE SCREEN



Almeric:—"Of course she accepted me."
SCENE IN THE FILM VERSION OF "THE MAN FROM HOME"



White ALICE JOYCE
(Kalem Co.)



BESSIE BARRISCALE
In "The Man From Home"

A LOCOMOTIVE and three cars were run off an open switch at Milltown, N. J., and allowed to topple down a thirty-foot embankment, while six camera men turned their cranks. The scene could not be retaken unless the producer purchased another locomotive and three more cars, consequently he took no chances with possible defects in one strip of film. The engine exploded, the cars burned and the

camera men continued to turn their cranks, while several thousand spectators gathered, to increase the troubles of the director, however innocently, were kept out of range. The ultimate end of these scenes, costing \$15,000 to make, was a piece of film requiring not more than five minutes to run when included in a melodrama, "413," shown at the Vitagraph Theatre. Experience has taught producers that thrills pay, and to create them, pictures must be genuine.

Almost contemporaneous with this destructive bit of photoplay work was a similar scene enacted on the Wharton Railroad of New Jersey. Excursion trains were run to the siding selected for the ditching and wrecking of an engine that sight-seers might enjoy a spectacle more stirring than any Wild West show that ever came to town. As it hap-

pened, they almost witnessed the death of the leading man. In leaping from the engine he struck the embankment and rolled head over heels until he reached the bottom. Another \$10,000 or so spent and human life risked for a few scenes in an Eclectic film called "The Taint." A few weeks later, on the Pittsburgh and Susquehanna Railroad, some 6,000 people watched a head-on collision between an engine and three passenger cars and another engine drawing seven freight cars, both running at a speed of thirty-five miles an hour, according to the statement of the Lubin director who arranged the accident.

These are but three instances out of many in which physical realism has been sought at a seemingly reckless expense. Every few weeks some company either partially or completely destroys a yacht for the sake of a fire at sea. Automobiles are wrecked and houses are burned by the score every year; players are sent any distance in quest of correct locations, all of which indicates a common belief in the need for truth to nature. The camera being

a dangerously truthful reporter, it is treated with respect and fed from the expensive menu just mentioned. Railroad accidents, smashed automobiles and burning buildings, are all disasters that the ordinary human will go out of his



SCENE FROM THE FAMOUS PLAYERS PRODUCTION IN WHICH GABY DESLYS
MAKES HER FIRST MOTION PICTURE APPEARANCE



CLARA KIMBALL YOUNG
(Peerless Co.)



ETHEL CLAYTON
(Lubin Co.)



Sketches made by Walter Reynolds | Littimer, Steerforth, Em'ly, Samuel Pegotty, Ham Pegotty, Micawber, Mrs. Micawber, Donkey Boy
 Agnes,
 CHARACTERS IN "THE HIGHWAY OF LIFE," FOUNDED ON DICKENS' "DAVID COPPERFIELD," TO BE PRODUCED AT WALLACK'S THEATRE

way to see. The nearer a picture comes to presenting the minute details, the better it is liked. Obviously, the basis of all pictures is photography, and the great quality of photography, is exact

reproduction. It follows, then, in natural sequence, that photoplay characters and situations should reproduce life as the camera reproduces physical nature. Manufacturers, however, are finding it easier to expend money on spectacular scenes than

every posse of cowboys that faces a camera to shoot aimlessly into the air long before the enemy is sighted; it makes possible the intuitive tracing of fugitives to secluded hiding places; it leads men to carry engagement rings in their right-hand vest pockets before they have even proposed marriage ("The Winsome Widow," and a hundred and one other pictures); it guides lovers into the open for demonstrations of affection that they may be observed by the man or woman destined to cause trouble; and so the list of permissible happenings might be continued almost indefinitely. Motion picture license has too few limits, and that, in the eyes of people with a liking for accuracy, is unfortunate.

The case may be made clearer by an exaggerated incident. A French manufacturer produced a picture including scenes of the American West, as he supposed the

(Continued on page 237)



URIAH HEEP
 In "The Highway of Life"

to expend the thought necessary to prevent little mistakes that do much to destroy illusion.

Motion picture license permits a taxicab to overhaul a high-power touring car ("Perils of Pauline"); it permits a patch of canvas over the eyes to conceal the identity of a man from the other characters in the story, whereas the audience recognizes him at first glance (Vitagraph's "413"); it allows practically



Clara Pegotty, Mr. Dick, Traddles, Betsy Trotwood and David Copperfield

How the Hull House Players Fought Their Way to Success

IN the article which appeared in these pages a short time ago, describing the recent tour abroad of the Hull House Players and some of their work, not enough was said of these young players during their formative period as a dramatic company. Few recall the circumstances of the formation of this now famous organization and its early trials and successes. And now that the Hull House Players have become famous—and most justifiably so, for they have done more in an intelligent and constructive way than any non-professional players in the country—it is well that their beginnings be put on record.

It is difficult to determine who was the actual originator of the Hull House Dramatic Association. If you ask Miss Jane Addams, she will probably tell you that it was Mr. Walter Pietsch. If you ask him, he will say it was Miss Addams. But with one or the other the idea did originate. Perhaps it sprang from each other's suggestions as they discussed the next season's dramatic work at Hull House one August evening in 1897. Dramatics at Hull House, as you must know antedate the formation of the Hull House Dramatic Association by many years, for Miss Addams has always been an ardent advocate of the drama and its power to reach in the concrete what the most eloquent lecturer only vaguely suggests in the abstract.

It was in the fall of 1896 that Mr. Pietsch, who had just graduated from Cornell, got "roped in," as he expressed it, in the work of Hull House. He was induced to coach the annual dramatic production of a group of young people who called themselves the Henry Learned Club. Fresh from an eastern university, where he had made an exhaustive study of the drama and of stage methods, imagine his surprise to find these young workers of Chicago's Nineteenth Ward aspiring, even insisting, upon Shakespeare's "As You Like It."

Assured of their sincerity, he lent his best efforts to the pliant, unconventional and intelligent material he found. Bound by no traditions, mannerisms or tricks of the minor professional stage, Mr. Pietsch at the very outset inculcated into this company, as he did into all the others later on, a free, sincere and natural method of acting, which has ever since been favorably commented upon in the performances of the Hull House Players.

Rehearsals had to be held in a room, and scarcely ever in the same room twice in succession. Not one of these rooms was large enough to properly teach voice inflection, and was unfitted in every way to give the young players a familiarity with or atmosphere of the stage. There was no Hull House Playhouse

then, and it was only with difficulty that the cramped little stage of the gymnasium was secured even long enough for a dress rehearsal the night preceding the first performance.

But inadequate quarters were not the only difficulties. Enthusiastic as they were about Shakespeare at first, the young players attended the rehearsals regularly. But they soon found that "As You Like It" as Mr. Pietsch desired them to play it was not to be interpreted with their old method of acting. The days of their self-drilled "Box and Cox" performances had passed. A new era of dramatic understanding had dawned at Hull House, a different standard had risen. Some thought the young stage director too harsh, but came now and then anyway. Others stayed away from rehearsals without troubling to explain their absence, which meant that Mr. Pietsch himself was often forced to assume several rôles during the course of a rehearsal.

Then the social affairs of the club at Christmas caused the discontinuance of all rehearsals for some time.

The discouragements multiplied so rapidly that Mr. Pietsch almost gave up hope. But in January he reorganized his company from the membership of the club, and again they went at it. One of the Hull House residents, Miss Honiss, a young English artist, volunteered to help him, and he cast her in the part of Rosalind. Together she and Mr. Pietsch painted the scenery of the

HULL HOUSE DRAMATIC ASSOCIATION
Presents a Three Act Comedy
—ENTITLED—
"A SCRAP OF PAPER"
BY J. P. SIMPSON
at the **HULL HOUSE GYMNASIUM,**
240 WEST POLK STREET,
Monday Evening December 27th, 1897.
EIGHT O'CLOCK. Under the direction of Mr. W. G. PIETSCH.

THE CAST	
Proper Courmont	Mr. Oscar Mamouss
Baron de la Glacière	Mr. John Pietsch
Briemouche (landed proprietor and naturalist)	Mr. James Dwyer
Anatole (his wife)	Mr. J. Gough
Regina (servant)	Mr. J. Marcella
François (servant of Proper)	Mr. Marcella
Louise de la Glacière	Miss Joyce
Mlle Suzanne de Beauville (her cousin)	Miss O'Brien
Henilda (sister to Louise)	Miss Norton
Mlle Zerkow (sister to Briemouche)	Miss Thornton
Madame Dupont (housekeeper)	Miss Kocenski
Wallace (ward maid)	Miss Smith

SYNOPSIS.
ACT I. Drawing room of the Baron's French Country House. Morning
ACT II. Proper's study in Briemouche's house. Afternoon
ACT III. Same as Act I. Evening.
Ladies will kindly remove their hats.

HULL HOUSE DRAMATIC COMMITTEE.
MR. PIETSCH, PRESIDENT MISS WATSON, SECTY AND TREASURER.
DR. MOORE.

The Pioneer-American Printing Co., 126 West Third St.



Forest of Arden, for there was no scenery worthy the name at Hull House at that time. The costuming was on a scale never before attempted in the plays in the Settlement, though fifteen cents a seat was the highest tariff then known at Hull House. Thus the box office had a heavy production expense to cover, and the young players worried over their club's finances, with what they thought to be a certain deficit before them.

But the evening of April 1, 1897, made worth while these long months of tedious rehearsing and unpleasant drilling. The house was packed, and not only the people of the neighborhood, but the residents and their guests, saw a production of Shakespeare they had not thought possible by an amateur company. This performance, though not in name, was in reality the beginning of the Hull House Players, for from its pronounced improvement over anything ever before given at Hull House came the idea of greater things.

Soon afterward the young players of the Henry Learned Club repeated "As You Like It" several times in other playhouses, and once among the trees of Hubbard's Woods north of Chicago.

when society in any number caught its first glimpse of the Players of Hull House. Such fame had never before been attained by any of the other young people's clubs at the Settlement, though these clubs, nearly all of them, gave plays, at least one play a year, as had the Henry Learned Club.

That the average of all the performances of these other clubs might be raised, Miss Addams, having in mind the Henry Learned Club's success, prevailed upon Mr. Pietsch to oversee or drill every dramatic production given at Hull House. If training one club was difficult, this drilling of all was a herculean task, particularly as the director's business occupied his whole day and his home was several miles distant. Still Mr. Pietsch volunteered to undertake it, how enthusiastically, I do not know. But I do know that at Hull House when Miss Addams expresses a wish, in that gracious manner which has since come to be so well known all over the country, there are few who have ever failed to volunteer to do their best to fulfill the wish.

But before the season of 1897-98 began came the idea of a company of young players representative of all Hull House. There was no such dramatic company at that time, for it must be understood that all these clubs, such as the Henry Learned, Lakeside, Friendship, Drexel, etc., were not dramatic clubs in any sense. They gave dances, they held debates, they went on picnics; their meetings, held usually once a week, teemed with the intricacies of parliamentary practice. Their annual play was only one of several interests which the members had.

During this first year Mr. Pietsch had seen several of these plays. He saw material in several of these other clubs which he would have gladly drawn upon to fill the weak places in his own company could he have done so. But the loyalty of these young people, each to their own social organization,¹ prevented carrying out any such idea. However, the season over, the plan ripened during the several talks with Miss Addams, and in spite of the envy and jealousy that was bound to occur, it was decided to try to form a Hull House Dramatic Association. Instead of drawing from the limited talent of one organization, here was material to be selected from eight to ten clubs, aggregating some hundred and fifty to two hundred young people of both sexes.

The selection was not easy. One does not invite or dismiss amateurs as readily as professionals. It was harder than in the older social clubs. There, if one was unequal to a part, there was little thought about it, because the person's membership in the club was unimpaired and popularity undiminished. But to form the first membership of a dramatic club was different, because if mistakes were made, and the young person requested to resign, a degree of hurt feelings was bound to occur, which had no place in Miss Addams's scheme for her young people. To make it harder, Mr. Pietsch had to take the word of several

of the Hull House residents as to the ability of some players who were unknown to him, because he had no opportunity to see all of the plays given that year, nor chance to judge of the fitness of the several players selected in this manner, to join this all-star cast.

But in October, 1897, those young people he had himself chosen, together with those recommended, met and formed the Hull House Dramatic Association. As to dramatic ability and instinct, the choice of nearly every one of the company was proved by later tests to have been wise, but the element of jealousy among the members of the several clubs, and their unswerving loyalty to their own organization above any pride felt in the Dramatic Association, soon caused discord and made a full attendance at a rehearsal a rare thing indeed.

However, the rehearsals went on in spite of the fact that two members of the Henry Learned Club, picked for the first Dramatic Association play, refused to take the parts assigned them, as they preferred to appear in the play their own club was to give during the coming Christmas week. And there was no method of disciplining such desertions, for Mr. Pietsch now found himself the responsible stage director of every club, as well as his own Dramatic Association, and had to keep in tune with all the various elements present.

Though better acquainted with his people, the same physical difficulties presented themselves, only in multiplied form, because of the greater number of companies. The same inadequate rooms were in evidence, sometimes so filled with furniture as to leave little space for an imaginary stage. One or two plays had to be given without the formality of a dress rehearsal, or even a stage rehearsal at all, as the gymnasium where the little stage was located has its many classes, too, and could not be obtained by the players for a regular performance except on rare occasions.

But in spite of these discouragements and the several other plays being coached, Mr. Pietsch felt able to announce to Miss Addams that during Christmas week of 1897 the new star company would give its first performance. This performance, the first one of the Hull House Dramatic Association, was on Monday evening, December 27, 1897, in the Hull House Gymnasium, and the play given was "A Scrap of Paper." The original players cast were the following: Oscar Marsolais, John Fiele, James Dwyer, J. Gough, Joseph Marsolais, Miss O'Brien, Miss Joyce, Miss Norton, Miss Thornton, Miss Kocienski and Miss Smith. The others who belonged to the original organization, but who were not cast in its first production or preferred to act with their own clubs, were: R. R. Pilkington, David Griffiths, H. Church, and Mrs. R. R. Pilkington.

Thus it will be seen that the Hull House Dramatic Association dates back farther than eleven years, and its initial member-



White Ethel Amorita Kelly Stafford Pemberton
As Prunella As Pierrot
In "The Passing Show of 1914," recently at the Winter Garden



Photo Sykes

HELEN WARE

This well-known actress is now appearing in Edward Locke's new play, "The Revolt"

ship was fifteen. Of the original members, Mr. and Mrs. Pilkington, Miss Thornton and James Dwyer came from the Henry Learned Club, the excellence of whose production of "As You Like It" had made possible the dream of the larger and more gifted company. Three of the original company are still active members to-day: Joseph Marsolais, Miss Smith and Miss Thornton. The present president of the Dramatic Association, Charles McCormick, really deserves a place with these charter members, although he was not actually chosen until some months later, coming from the Drexel Club, where his ability was quickly noted by Mr. Pietsch and rewarded accordingly.

During that winter and in the spring of 1898 there were several other plays given by the various clubs, in nearly every one of which there appeared some member of the Dramatic Association, acting with his or her club. The Association itself, notwithstanding that its first performance in December was by far the most finished piece of acting that had ever been seen at Hull House, one which pointed the way to the even greater possibilities these young people have shown with longer association and constant training, essayed no new plays that season. The club plays had to be given, and, as in the days of the feudal system, where to fight for the overlord was considered greater honor than to fight for the king, the chosen players directed their activities back again to their smaller circles.

But before the Association disbanded till the next season, they repeated "A Scrap of Paper" several times with marked success. It was during some of these succeeding performances that the attention of Chicago people generally began to be attracted to the unusual ability of these young folk.

So successful had the season been, in spite of its many trials and discouragements, that the need of a proper hall and stage for the dramatic productions was more than ever evident. Again on a summer evening were the plans for this theatre talked over by Miss Addams

and Mr. Pietsch. She admitted the necessity and thought it worth while to try to build one, if the standard of the plays and of the acting could be kept where they had been put in one year. On the other hand, he promised that with time, and a real stage and hall to use for rehearsals and performances, the productions all the way through would be even better.

During the next year she raised the money and built the theatre, while he, not alone with the Dramatic Association, but with the other clubs which were feeders to it, raised the standard of every performance, so that the acting at the Hull House Playhouse has ever since signified a finish and ability that many of the better professional companies lack.

For the period of the next two years the Dramatic Association gained steadily in ability and prestige. Its members gradually became more loyal to it and sacrificed its interests less and less for their older affiliation. On December 22, 1898, was given a triple bill, "Yellow Roses," "The Morning's Mail," and "Lend Me Five Shillings," to a large and enthusiastic audience. "She Stoops to Conquer" and "The Rivals" were both put in rehearsal that season, but neither reached a state sufficiently finished to warrant a performance, though in May, Jerome K. Jerome's "Sunset" was given with a delightful intelligence and understanding as a climax to an evening of one-act pieces from the plays of the season that had been given by four of the social clubs.

From that time the permanency and success of the Hull House Dramatic Association was assured. The players became a unified body. Traditions formed and loyalty asserted itself. Enthusiasm took the place of doubt. Confidence supplanted diffidence. The hard drilling they no longer dreaded. The exacting, seldom satisfied director they no longer avoided. They began to appreciate the ideal he had for them, the standard he was literally forcing them to assume, and they strove with him loyally, earnestly, to attain it.



Photos White

1. Marie Walsh. 2. Marguerite St. Clair. 3. Evelyn Conway.

APPEARING WITH MONTGOMERY AND STONE IN "CHIN CHIN" AT THE GLOBE THEATRE

(Continued on page 239)

PROMINENT PLAYERS IN THEIR HOMES



Photos White

No. 9: Miss Louise Dresser

Some Recent Hits

PITY the poor villain! His lot is hard indeed, for he has to bear not only the hatred of the fair heroine, but the hisses of the audience as well. Of course, the hisses at the Candler Theatre, where "On Trial" is proving so popular, are not really audible. But that is merely because the audience is so well behaved. For Frederick Truesdale gives a very finished



White
Frederick Truesdale

performance of the villain, making his career uniformly black. Mr. Truesdale was born in Montclair, N. J., the son of an army officer and civil engineer. After his graduation from Yale University he joined Daly's repertoire company, playing young men and character parts in Shakespeare, remaining with the company for three years. Then he was seen as Trip in "The School for Scandal." After that he was in comic opera, playing the comedian and even dancing in the ballet in "The Geisha," "The Circus Girl," and "La Poupée." At the close of his comic opera runs he toured England with William H. Crane, then was seen in "Ben Hur," and later succeeded Bruce MacRae as Dr. Watson in "Sherlock Holmes." He was leading man to Lily Langtry, and later appeared in "The College Widow," "The Three of Us," "Maggie Pepper." He played Daddy Long-Legs in the Chicago production of that play.

A MORE perfect and forceful characterization it is hard to find than Reginald Barlow's playing of Dave Wilson, the forger and murderer in Paul Wiltach's play, "What Happened at 22." And its contrast to Scaramel in "Prunella," Mr. Barlow's previous vehicle, in which he charmed and delighted everyone by the artistic superficiality with which he invested the scamp, proves Mr. Barlow to be a fine, versatile actor. Reginald Barlow was almost born upon the stage. His father was the well-



Moffett
Reginald Barlow

known minstrel. At eighteen he began appearing with stock and Shakespearean repertoire companies, touring the United States and Canada, and playing juvenile lead and comedy. Ten years ago he made his first appearance in New York, playing the male agitator, a comedy rôle, in "Votes for Women," and later appearing as Private Baines in "Sins of Society" at the New York Theatre. In this rôle he was able to bring real experience as a soldier, for he had served in the Boer War. Following this he was featured in a road company of "The Devil." On his return to New York he joined the New Theatre forces, playing in "Anthony and Cleopatra," "The School for Scandal," etc. When the company dissolved he remained with Winthrop Ames, taking the parts of the "humble man" in "The Pigeon," the cockney soldier in "The Terrible Meek," and the Prime Minister in "The Flower of the Palace of Han."

IF there is one thing that Miss Rae Selwyn learned in her very young theatrical career it is to be deaf and dumb when occasion demands. For as Sarah Peabody, the supposed "deaf and dumb chicken" in "Under Cover," the clever Custom House mystery melodrama at the Cort Theatre, she imparts the most delicious bit of comedy to the first act of the play. The would-be smuggler succeeds in "stalling" the suspecting officials even when they suddenly shoot off a gun behind her back; but when she



White
Rae Selwyn

learns that she has been betrayed by the woman who taught her the game, it is too much. It requires self-control mightier even than hers to keep her tongue locked through that ordeal. It is a very clever bit of acting, and although a small rôle, an exceedingly difficult one. Miss Selwyn was born in Toronto, Canada, and educated in Louisville, Kentucky. In spite of the fact that she comes of the well-known family of producers and playwrights, she has found it very hard to get a start on the stage. But Miss Selwyn persisted, and succeeded first in foiling them, and now she is showing them! It was through Grace George, her intimate friend, that she got her first rôle. Miss George asked her if she would like to play in her company when she gave her revival of "Divorçons" about two years ago, and accordingly Miss Selwyn was given the part of the maid.

IT must have taken a good deal to persuade Ray Cox to leave the vaudeville field, where, after struggling and grinding incessantly for ten years, she had shoved through to the ranks of the foremost and had even pulled up her salary to four figures, and to induce her to accept a straight comedy character rôle. What she has done with that rôle anyone knows who has seen the mirth-provoking "Twin Beds" at the Fulton Theatre. Miss Cox is an unalloyed joy and delight as Signora Monti, the big, masterful, slangy wife of the opera singer, who holds on tight to the "bundle of spaghetti" she has rescued from the oblivion of the cabaret singer and succeeded in converting into a "\$2,000 meal ticket." Her every appearance in the play is greeted with a shout, and her exits are planned solely for the purpose of giving her audience time to gather strength for the next laugh! Miss Cox was born in Baton Rouge, Louisiana. As a young girl she developed her talent for vaudeville, and soon grew to the rank of headliner. Three years ago she left vaudeville to appear with Lew Fields in "The Never Homes," and later was seen in "The Charity Girl." At the end of its run she returned to vaudeville, which she again left to take her present part.



Copy't Moffett
Ray Cox

NEXT to Lew Fields, the most admirable bit of character comedy in "The High Cost of Loving," at the Republic Theatre, is the playing of Noel Burnham by Ernest Lambart, of musical comedy fame. Just as big a hit as he has ever made in the popular musical comedies in which he has appeared does he score in his present rôle, that of a young college professor whose "women friends are all dead ones—oh, dead a few thousand years, y'know!" Mr. Lambart is an Irishman, born in County Meath, and educated in England at Eton and Cambridge. As a young man he did not have to work. Consequently, he did nothing until a friend suggested, half in fun, that he try to go on the stage. He succeeded in securing an engagement with the "Flora-dora" company in London, playing a juvenile rôle. Then he played in "The Girl from Kay's" in London for a year, later coming to New York to continue in the part, that of Fitzthistle. At the end of the run of "The Girl from Kay's" he joined the Weber and Fields' forces at their Music Hall, appearing in "Higgledy Piggledy" and "The Man About Town," in which he played the English Duke. After that he was seen as Don Adolfo in "Havana," in which he is still remembered for his capital rendering of the *Hello People* song, and followed this with an engagement in the English Gaiety piece, "Our Miss Gibbs."



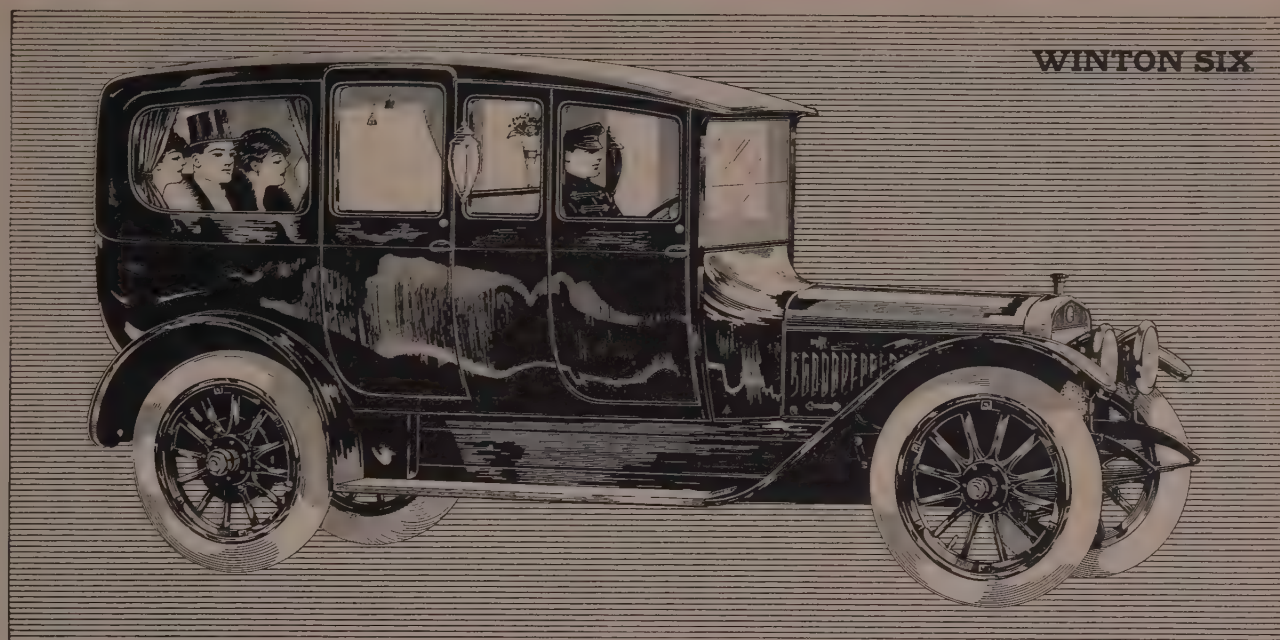
White
Ernest Lambart

WHAT would "The Third Party" be without Taylor Holmes, with his fresh, boyish personality, his ingratiating smile, and his quick, ready inexhaustible fund of comedy? As Hillary Chester, alias Garibaldi Gazzaza, Mr. Holmes is the very life and fun of the piece. His every move, every change of face—and it is a wonderfully versatile face—is hailed with joy. Taylor Holmes was born in Newark, N. J., and began his career as a dramatic parlor elocutionist. Later he joined a stock company, where he received all his early training, and then joined Olga Nethersole's repertoire company, playing in the first appearances in this country of "Sappho," "Camille," etc. He was with Sothern for a while in Shakespearean repertoire, and then played stock in Newark, his home town, where he was received with great joy and pride. Then he was seen with Frank Keenan, and filled in between seasons with vaudeville and stock in Philadelphia. Together with Robert Edeson he produced "Strongheart," acting as general stage-manager, and later was seen in "The Soldier of Fortune." It was during his year and a half run in vaudeville that David Belasco saw him and engaged him to play with Warfield, appearing in "The Grand Army Man" and "The Music Master," in which piece he will always be remembered as the impulsive, love-sick German boy. After that he



Taylor Holmes

(Continued on page 239)



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Lillian Russell

In the War Zone

(Continued from page 221)

turned out by the bakeries. Only the long war loaves of bread, huge in shape and thick crusted, were available for consumption by the populace.

August 1st I carried out my original itinerary and secured accommodations through Thomas Cook and Son on a mail train from Vienna to Budapest. Even this strip of the South Austrian Railway, situated several hundred miles from either the Russian or Servian frontier, was securely guarded, a patrol every hundred yards, and double sentries at the bridges and culverts. But theatrically speaking, beautiful Budapest, with its fascinating Hungarian rhapsodies and picturesque blue Danube, lay dormant. Not a single theatre was open and most of the cafés and dance pavilions were shut. Girls who, a week previous, had graced the choruses of the various light operas, could be seen sewing military garments at the outfitting stations, or bustling about as waitresses in the cheap coffee restaurants, or walking aimlessly about the streets and avenues, tearfully bemoaning the departure of their dear ones.

My experiences in getting out of Austria-Hungary were similar to those of the average American caught in any part of the war zone. Lost my baggage, temporarily, according to the assurances of the railroad luggage officials in Budapest. Impossible to get ready cash on my travelers cheques. My return steamship sailing cancelled. Stopped and searched frequently by military authorities. Could not send a cablegram home. Rode for twenty-two hours continuously on a third-class troop train from Budapest to Trieste. From sheer necessity enjoyed my first fried horse meat steak (in the latter place) since beef, pork or mutton, or fish and game were unknown edibles at the time.

In Naples, from where I sailed aboard the *S. S. Taormina* on August 13th, theatres were doing good business. An Italian version of "Madame Sherry" held sway at the Opera House, while "The Dollar Princess" was scheduled for forthcoming presentation at another of the principal playhouses. Widely heralded and profitably patronized at the Variété Theatre were the Eight American Tango Girls. But the seven hundred American tourists gathered in Naples paid slight attention to these inducements. Despite the theatrical allurements, the peaceful daily mien of the Neapolitans, and the joyous atmosphere created nightly by rich-voiced street quartets and stringed instrument orchestras, the Americans spent most of their time flitting between the American Consulate and the Italian steamship offices in hopes of arranging to come home as soon as possible.

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This popular air occurs in the last act of "Rigoletto," in the scene representing Sparafucile's inn.

An Effective Love Song by Williams. Beloved, It Is Morn, Emily Hickey-Florence Aylward.

Bori and McCormack Sing the Lovely "Bohème" Duet.

This duet occurs just after the *Mi chiamano Mimi*. The young girl having finished her story, Rudolph hears the shouts of his friends in the courtyard below. He opens the window to speak to them, letting in a flood of moonlight which brightens the room. The Bohemians go off singing.

A Popular Neapolitan Ballad by McCormack, with Male Chorus. Funiculi, Funicula, Luigi Denza.

Although written as late as 1880, this song has become so extremely popular in Italy that it is classed with the folk-songs of that nation.

Julia Culp Sings Schubert's "Hedge Roses" (Pianoforte accompaniment by Coenraad V. Bos). Haidenröslein, Goethe-Schubert.

"Haidenröslein," as well as the immortal "Erl-king," is one of the one hundred and thirty-seven songs written by Schubert in 1815.

Advt.

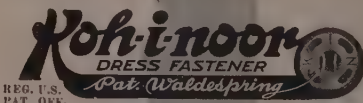
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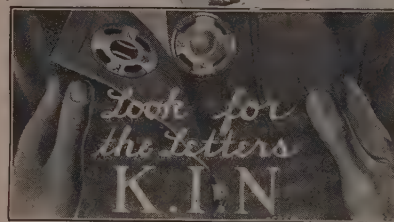


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Reflections on the Screen

(Continued from page 228)

America's West to be after studying our own versions of cowboy life. This picture was shown before a room full of film men and they regarded it as a huge joke because the locations and trappings, such as the saddles on the horses, looked strange. In France, where audiences have vague notions about the appearance of American ranches, the picture probably passed as sufficiently correct. It would not do, however, for people a little better acquainted with the subject. And right here is a fundamental limitation common to the great majority of one-reel pictures being made to-day. They will not do for people familiar with the phases of life they pretend to depict. Every now and then some man from Colorado or Wyoming writes a letter to a newspaper stating that Western pictures are an absurd parody on Western life.

The picture, then, is best appreciated where there is the least opportunity for comparing it with actual facts. Apply this same test to society melodramas, society comedies, the customary trite story of every description, in fact, and it may be seen why a spectator's boredom at the usual picture show increases in proportion to his experience. The more sides of life he is familiar with, the more times he is in the position of the American watching French-made cowboys. He finds many annoying errors and the worst error of all, a meaningless, artificial plot in which the simple facts of everyday life are distorted to create suspense, love interest and a climax. He finds fathers forever opposing the love affairs of their daughters; he sees an astounding number of characters removed by heart failure when their plot usefulness has ended; he knows that death will be signified by a removal of hats and the drawing of a sheet over the head of the body if it is on a bed; he learns that the hero, or the heroine, whichever the case may be, is certain to be rescued at the critical moment, and so on, until he leaves the theatre convinced that all pictures are pretty much the same and trivial at best.

The one-reel picture might be to photoplays what the short story is to literature, but up to the present time there has been little apparent inclination to elevate it above the class of messenger-boy fiction. Of course, there are a few exceptions, notably the really humorous George Ade fables being released by the Essanay Company. None the less, the fact remains that one must look to a small number of feature producers for sincere efforts to gain accuracy of detail and semblance to life that the truth-telling camera may have something worth while to report. "Cabiria," "Quo Vadis," several Griffith pictures, "The Call of the North," the best of the output of the Famous Players studio and the products of a few other manufacturers offer reasonable entertainment.

But dropping the subject of photoplays for a moment in favor of scientific photography, it may be noted that the new Broadway Rose Gardens were opened with a picture the like of which never was seen before. Literally, it came from under the sea. "Thirty Leagues Under the Sea" is the pardonably, exaggeratory title, for if the camera was not lowered ninety miles, it was, at any rate, sent into a subaqueous fairy land, quite as strange and wonderful as anything a full thirty leagues might have to offer. Cameras have been operated from balloons, aeroplanes, from almost every conceivable position on land, or in the air, in fact, but it remained for the Williamson Submarine Expedition to the West Indies to take pictures under water. A submarine chamber was invented by J. Ernest Williamson, the front of the chamber being of plate glass two inches thick. The camera was focused through this transparency while powerful lights illumined the water from above. In this manner the mysteries of the tropical ocean near Watling's Island—coral reefs, submarine gardens, sunken ships—were exposed with astounding clearness. Looking at the film gives one the odd sensation of being on equal terms with the fish. Then as a climax, for even this picture has a climax, shark hunting is shown with all its terrors. When a man seeks diversion of this kind he strips, oils his body, places a knife between his teeth and dives in to meet the shark. One or the other survives the attack. A native diver engaged four sharks, but none of the encounters were within range of the camera. George M. Williamson made the fifth attempt and killed the shark at the risk of his life.

LYNDE DENIG.

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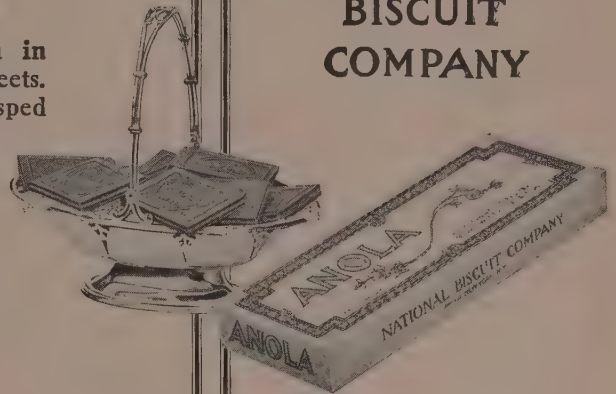
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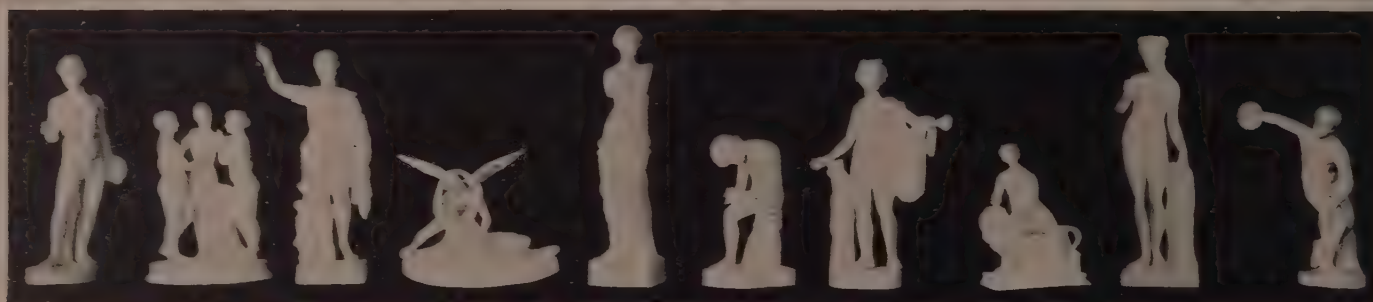
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The Hull House Players

(Continued from page 232)

The work was done. The nebulous, uncertain thing, ready to burst asunder with each jealousy or to crumple up under the very criticisms of the stage director, who was greatly responsible for its formation, was now a compact and substantial organization. The players were loyal to their director and to each other, and enthusiastic in that pride of something worthy achieved, and already ambitious for greater laurels.

Until the summer of 1900 they remained under the direction of Mr. Pietsch, as did the dramatic productions of all the other Hull House clubs, when personal and business affairs made it no longer possible for him to have a hand in their destinies. But the slap-stick plays he found in 1896 no longer prevailed. The performances of the several clubs were bettered each year, both in acting and in the character of the plays given, as the understanding of the players broadened. In the Dramatic Association itself the players began to acquire that finish, which succeeding years of constant performance and steady training, first directed by Mr. Geo. M. R. Twose and later by the present director, Mrs. Laura Dainty Pelham, have brought to a standard that makes the name Hull House Players a synonym, everywhere in the dramatic world, for excellent and intelligent productions of the best plays.

In Hull House, on the walls of the hallway that leads to the Play House, are many photographs of the scenes from plays given in the years succeeding those here related, and there are group photographs of the players, too, particularly those of the Dramatic Association in the several years. And among these, the least pretentious of all in a group, is one of that company of young people, taken in the fall of 1898, whose ultimate faith and constant effort, in spite of their little jealousies and shortcomings, made possible the present excellent company of players. How many of those in that group, whose fame had then traveled little beyond their own neighborhood, ever dreamt that their then new, and very wobbly organization, was to be not only welcomed and praised in many sections of this country, but would achieve as well honor and glory on foreign shores, and marked recognition from the leading lights of the literary and dramatic world?

As we applaud their present success and superior ability, let us not forget that had it not been for the earlier achievement of one club, from which grew the idea of the picked company, and the indefatigable work of coaching this new company and of holding it together, as well as the earnestness of several of the young players themselves, there would in all probability never have been any Hull House Players.

And let it be recorded that if John Galsworthy is to-day loud in his praises of these earnest young players, that even in those earlier days, while still in their formative period, the work of the players of Hull House was important enough to attract the notice and favorable comment of William Archer, who visited Hull House in the first years of the organization, and of our own well-beloved Joseph Jefferson, who addressed all of the players of Hull House a year or two later. ALBERT D. PHELPS.

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Some Recent Hits

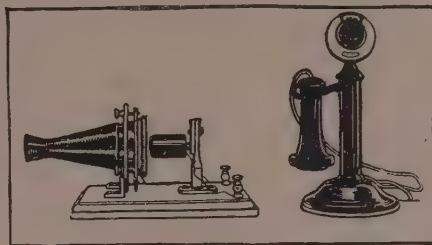
(Continued from page 234)

was seen in the musical comedy "The Midnight Sons," with Lew Fields, playing the stuttering part, and then was engaged to play lead in "The Commuters" at the Criterion. Later he was seen in "Marriage à la Carte," at the Casino, and was featured in the "Folies Bergere." He left that to play Lorimer Walsh in Savage's production, "The Million," and last year was at the Casino again in "Oh, I Say."

As pretty and dainty as a Dresden China doll is little Marilyn Miller, who has been delighting audiences at the Winter Garden in "The Passing Show of 1914." Doll-like she certainly is, with her blue eyes and flaxen hair, her gauzy skirts and twinkling feet, pirouetting in a toe-dance as Mlle. Genee. And clever withal, for besides dancing she does a few impersonations, in which she surprises one by her mimicry and

How the Public Profits By Telephone Improvements

Here is a big fact in the telephone progress of this country:



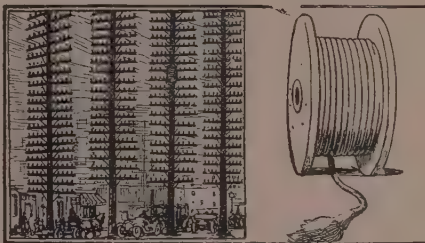
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1876

Standard
Bell Telephone
To-day



Early
Telephone
Exchange

Typical
Present-day
Exchange



If City Wires
Were Carried
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in Underground
Cable

Hand in hand with inventions and developments which have improved the service many fold have come operating economies that have greatly cut its cost.

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These are some of the familiar improvements. They have saved tens of millions of dollars. But those which have had the most radical effect, resulting in the largest economies and putting the telephone within everyone's reach, are too technical to describe here. And their value can no more be estimated than can the value of the invention of the automobile.

This progress in economy, as well as in service, has given the United States the Bell System with about ten times as many telephones, proportionate to the population, as in all Europe.



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Gardens
and
Tender Memories

Lilas de Rigaud

The Old Fashioned Garden is cuddling down for a long, long sleep. Stalks that once proudly upheld their glowing burden of blossoms, have grown brown and crackle in the wind. Leaves, turned yellow, rustle against the wall. Fragrance has flown away south with the birds.

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the astonishing range of her voice. But little seventeen-year-old Miss Miller has been called a Dresden China doll before—quite professionally, for she is the youngest of the "Five Columbians," well known to high-class vaudeville audiences in their act called "A Bit of Dresden China Many Years Ago." She, as well as the other members of her family, hails from Columbus, Ohio, which has led them to go under the name of their home town in their vaudeville career.

White
Marilynn Miller

It was when Marilynn was a child that she first went on the stage in the vaudeville act together with her parents and her two sisters. She learned to pirouette and dance on her toes when she had barely learned to walk, so she became an important member of the act, and the fifth of the Columbians. Then, recently, the act broke up, because, as Mr. Miller himself expresses it, he "lost two daughters by marriage." It was while Marilynn was dancing at a club entertainment in London that Mr. Shubert himself discovered her and engaged her to appear in "The Passing Show."

Y. D. G.

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Triple Alliance of the Stage

(Continued from page 218)

the Queen retired, but she still continued to take the liveliest interest in the proceedings, and Mr. Hare has since learned that she sent down from time to time to ascertain if the 'players' were 'well bestowed.' After supper, Mr. Hare's health was proposed by Prince Henry of Battenberg, and before leaving Balmoral, each member of the company was given a beautiful souvenir in the shape of a handsome brooch, to the ladies, and a scarf-pin, to the gentlemen. These were presented by the Princess Beatrice in the name of Her Majesty. In addition to a magnificent silver cup given to Mr. Hare, the Queen sent him a few days later a full length engraving of herself, after the portrait by Angeli, signed in her own hand, 'To Mr. John Hare from Queen Victoria,' together with a most kind letter from her Groom in Waiting, the Honorable Alec Yorke, expressing the great delight she had felt in witnessing the performance of 'Diplomacy.'

About that time, Rose Coghlan was at her height as a star. She produced Oscar Wilde's "A Woman of No Importance" for the first time in America; but neither that nor any of the several other new plays she tried was successful, so her repertoire was in almost constant use. Shakespeare's "As You Like It," Boucicault's "London Assurance," Tom Taylor and Charles Reade's "Masks and Faces," Bulwer-Lytton's "The Lady of Lyons," the Dumas adaptation called "Camille," and Herman Merivale's "Forget-Me-Not" were among the favorite pieces; but "Diplomacy" was the surest card of all. During one of her last engagements as a star on Broadway—at the Fifth Avenue Theatre in 1893—she revived "Diplomacy" with a memorably good cast—her brother and her husband, Charles Coghlan and John T. Sullivan (both now dead), as Henry and Julian Beauclerc; Sadie Martinot as Dora; Frederic Robinson as Count Orloff; Ida Van Troutmann as the Marquise; and Robert Fischer as Baron Stein. Maxine Elliott and Effie Shannon were other Doras of about that period; and Frederick de Belleville played both Henry Beauclerc and Count Orloff with Miss Coghlan.

From that time until the Empire revival in 1901, and since then with but one exception, "Diplomacy" has been seen only at the hands of cut-rate stock companies.

VANDERHEYDEN FYLES.

Books Received

VAN ZORN. By Edwin Arlington Robinson. New York: The Macmillan Company.

ROMANCE. By Edward Sheldon. New York: The Macmillan Company.

THREE MODERN PLAYS FROM THE FRENCH. By Barrett H. Clark. New York: Henry Holt & Company.

BAMBI. By Marjorie Benton Cooke. Garden City, N. Y.: Doubleday, Page & Company.

THE CYCLOPAEDIA OF SOCIAL USAGE. By Helen L. Roberts. New York: G. P. Putnam's Sons.

THE THINGS THAT COUNT. By Laurence Eyre. Boston: Little, Brown & Company.

OSCAR WILDE AND MYSELF. By Lord Alfred Douglas. New York: Duffield & Co.



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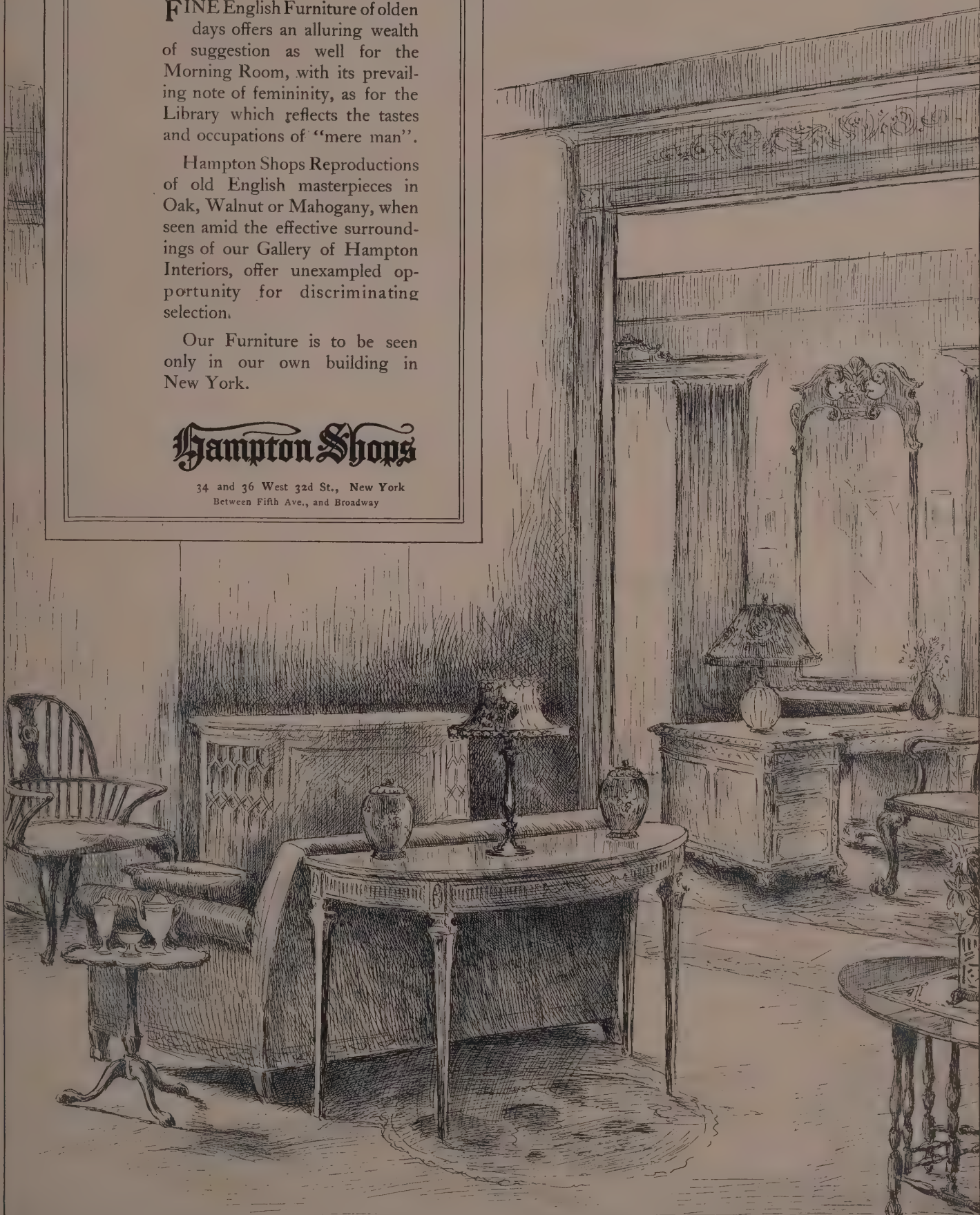
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Opera at the Century

(Continued from page 213)

performances and displayed a voice of rather unusual beauty. Lois Ewell, Kathleen Howard and Muriel Gough were important on the distaff side of these performances of Rossini's faded masterpiece, but it must be admitted that they did not compare favorably with their male companions. "La Traviata," with Lois Ewell as Violetta, brought that well-known florid Verdi opera to hearing the week afterward; and the alternating tenor heroes were Morgan Kingston, familiar from last season, and Giuseppe Gaudenzi, an Italian who had been with the Chicago Opera Company. Thomas Chalmers assumed the dignity and rôle of the senior Germont, and Jacchia conducted a generally smooth performance.

So has the season of popular opera started on its way with more friends and well-wishers than it boasted last year. And the reason is not far to seek for the performances are so much better.

However extensive and devastating the present European war, its influence will not be sensed artistically by the Metropolitan opera season. According to latest reports received, the Metropolitan will open its doors on November 16th for a twenty-three-weeks' season, and the plans formed last season and developed during the summer will be adhered to faithfully, save in slight instances. All of the artists have been accounted for save Dinh Gilly, the Algerian-French baritone, who is a prisoner of war. Germany appears to have granted its artists leave of absence, so even the German singers of the male persuasion will be heard here this winter, and it is expected that the Wagner works will hold their accustomed place of importance in the repertoire.

As for new works, chief in interest is "Madame Sans Gêne," a new opera by Umberto Giordano, which is to have its first performance on any stage at the Metropolitan, Miss Farrar singing the title rôle. It is also likely that the composer will attend.

Another feature of interest will be the presentation here—said to be the first in this country—of Borodin's opera, "Prince Igor," Weber's "Euryanthe," almost unknown to the present generation of New York operagoers, and Beethoven's "Fidelio," which has been neglected for a number of years here, will also be revived.

Public interest will probably centre chiefly about the "Carmen" revival, however, which was scheduled for last season, but was postponed. Miss Farrar and Mr. Caruso will assume the leading rôles, and it is possible that this revival may inaugurate the season.

Complete details are still lacking, but will be revealed in due season. Suffice it to say that New York will have its usual season of grand opera, a fact of which it may well be proud, for Boston, Chicago and Philadelphia have abandoned their seasons in deference to the exigencies of war. That New York will pursue its well-laid operatic plans is due chiefly to the generalship of Giulio Gatti-Casazza and to the worthy artistic ideals of the inestimable board of directors of the Metropolitan.

Columbia Records

It is interesting to note the real activity that has developed in musical affairs generally now that the season has actually commenced, when we consider the dismay and confusion that existed a month or so ago in view of European conditions, which apparently presaged a complete demoralization of operatic and concert activities practically the world over.

Events, it seems have now vindicated the opinion of a well-poised few who held that after the force of the first cataclysm had passed conditions would resume an almost normal aspect; and with the exception of a few male artists whose military obligations may hold them abroad, it is improbable that there will be many who will be unable to fill their engagements.

This is true not only of generally interpretative but also of reproductive music, as indicated by the announcements for November—at least if the Columbia list of recorded music is indicative of the general trend. An exception, it is true, is found in the case of a new record by Ysaye, who, it now seems certain will not be heard in America this season. His subject is rather more popular than those usually heard from him, being the ravishingly beautiful Schubert "Ave Maria," which originally written to verses from Scott's "Lady of the Lake" is now heard almost more as a violin transcription than in its original form. The interpretation of it by this master is, as might be expected, a thing of beauty.

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THE NEW PLAYS

(Continued from page 208)

the pistol in the dead man's hand, and they agree to make a case of suicide. Now, on the merits of the case thus presented, we have a situation that does not commend itself to interest and applause. But Mr. Broadhurst is crafty. He has established the unwritten law, as it were, of the right of a woman to slay in defense of her child. The law of the land is thus swept aside as having nothing to do with the play thence forward. The interest is transferred to the investigation to be undertaken by the Coroner, and as preliminary to that the handling of the case by the Police Inspector. Melodrama and comedy at once set in. There is laughter at the lies of the secretary. An impassive butler, playing his game of stupidity well, enters into the conspiracy of the defense, and he lies with such skillful stupidity that for a while he baffles the Inspector, and perhaps there is nothing more amusing than baffling an Inspector. The lover is less the comedian, but the officer in charge of the investigation is a most engaging and natural comedian, even in his sternest moments of pursuits of the facts. This part is played by Mr. George Fawcett, than whom, when it comes to carrying his points, there is none better. Soon after coming into the room he calls up his home on the telephone and enquires, with all the sternness of his face melting into contentment, how "they" are getting on. He explains that "they" are his wife and the newly arrived twins. It is this feeling of parenthood that determines his conduct later on when he draws from the woman the exact facts about the killing. The stagecraft, authorship and acting are so potently exercised that the audience is disposed to put aside disagreeable considerations and to accept the play in its melodramatic and comedy aspect. The play certainly doesn't "teach" anything. "The Law of the Land" is so well cast that the excellence of the acting alone makes the play noteworthy and enjoyable. Miss Julia Dean is the unfortunate wife, Mr. Robert Harding the equally unfortunate husband, Mr. Milton Sills the unfortunate lover. Every part in the play is effectively done, so that from every point of view in the theatrical sense Mr. Broadhurst has succeeded in making a remarkable production, the final success of which may depend upon what audiences may think of the moral aspects of the story which have been parried, with apparent success, by the author.

BELASCO. "THE PHANTOM RIVAL." Play in three acts by Ferenc Molnar. American version by Leo Ditrichstein. Produced on October 6th with this cast:

Sascha Tatischeff, Leo Ditrichstein; Frank Marshall, Malcolm Williams; Dover, Frank Westerton; Earle, Lee Millar; Farnald, John Bedouin; Oscar, J. M. McNamee; Waiters, Frank E. Morris, Louis Poiselli; Louise Marshall, Miss Crews; Mrs. Van Ness, Lila Barclay; Nurse, Anna McNaughton; Maid, Ethel Marie Sasse.

Mr. Ditrichstein has done an unusual thing in the adaptation of a foreign work in making Molnar's play thoroughly American. The body of the play is a dream. The jealous husband and his wife, driven almost to uncontrollable hysterics by his nagging, have returned from a restaurant, where he had accused her of exchanging glances with some of the men present. Presently she reads a letter which she had preserved, a letter that does not tend to pacify her husband. Her lover, of the days when she was free, declared that he was going out into the world, not to return until he came back renowned, perhaps as a warrior, or a statesman, or a singer; having accomplished a brilliant career, he would come and claim, claim and take her in all circumstances. He will even return if he failed and had become a tramp. Would her love endure whatever befell him? After reading the letter, and tired out with the experiences of the evening, she falls asleep. It is here that Mr. Belasco accomplishes the new bit of stage mechanism, so easy and so effective and yet so dignified and distinctive with the imaginative quality. No curtain is lowered, no appreciable time elapses; there is a moment of darkness, a sudden pale light that grows, and then through it, in a shaft of light, we see the dream-warrior, resplendent in uniform of rank, standing awaiting the woman whom he has returned to claim. He stands in the broad hall at the foot of the great marble stairway in a palatial home in New York. We had been asked on the program to consider all this as "what passes in her mind." There was no need, the drama took care of that. We had had a glimpse of her former lover in the restaurant. His position in life was indefinite. The present occasion is that of a great ball. The wife welcomes the famous soldier,

(Continued on page 252)



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Fashions of the Stage



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White
In "It Pays to Advertise" Louise Drew wears an afternoon gown of satin and lace



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Miss Martha Hedman in "The Heart of a Thief" affects charming simplicity

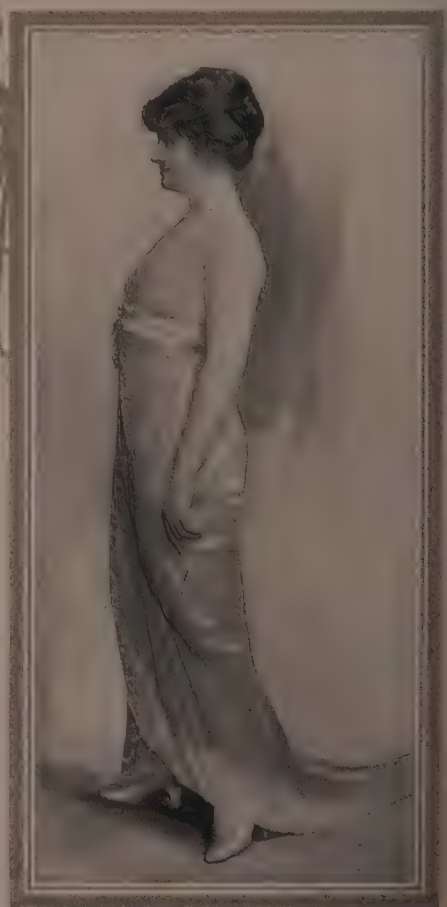


Sarony
The most ravishing of all brides is Miss Ann Murdock in "The Beautiful Adventure"

JUST what the future will bring forth it is a matter of speculation, but the fact remains that, despite the war, Paris has made the mode for the season. The last fashion thoughts of the couturiers seem to have been mobilized for the stage, and an excellent collection of gowns are worn this season. Nowhere else are costumes displayed to such wonderful advantage, for they are the result of studied perfection, and are considered, by the actress herself, a part of the business of life, which they most certainly are.

Mlle Gabrielle Dorziat, who is supporting William Faversham in "The Hawk" at the Shubert Theatre, charmingly illustrates this fact. Her gowns are in exquisite taste, one of them, an evening gown, is made with a bodice of silver tissue, which is crossed in front and draped over the hips and edged with a deep fringe of crystal beads, with silver beads at the end of the strings, forming a tunic, falling over a

(Continued on page 248)



White
A scintillating gown of much originality is worn by Laura Hope Crews in "The Phantom Rival"



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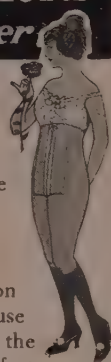
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Fashions of the Stage

(Continued from page 246)

foundation of silver lace. The deep V-shaped neck is edged with large pearl beads. A garland of pink roses outlines the crossing of the sleeveless bodice, and forms an exquisite corsage effect. A sign of the Orient, a half moon of diamonds, worn above her brow, is the single ornament which adorns her beautifully arranged coiffure. With this costume Mlle. Dorziat wears slippers of white satin laced with ribbon, that are ornamented with small flat bows, and have, last, but not least, square toes—the newest note in footwear. Every detail of this costume, is perfect, and there is no doubt as to the wearers very good taste in gowning herself.

Just now, in this realm of new clothes, we can only decide that each one surpasses the other one. No matter what the garment may be, providing the new silhouette is obtained, it is bound to be smart. This applies especially to wraps and to Miss Julia Dean, who in "The Law of the Land" wears a very stunning model of chiffon velour.

It is made on the prevailing Russian style, full length and quite voluminous. The sleeves are shirred on to a cord effect, and are finished with deep cuffs of fur. A square collar, with a band of fur on the edge, completes this stunning coat. It carries its own air of distinction.

To be well dressed means more, though than to wear the newest designs, it means that you must study your own style and clothe yourself accordingly. That which may be smart on your fair neighbor might mar you completely.

Miss Louise Drew, who appears in "It Pays to Advertise," wears an afternoon costume worthy of note. It is made of satin and of deep craquele mesh lace of exquisite design. The panel effect and long lace sleeves emphasize the new note in dress. With this gown is worn a large sailor hat of velvet with trimming of aigrettes. Satin and lace are favorite combinations for the new frocks. There are dresses of satin, faille and other lovely fabrics, with long, tight sleeves of lace in various designs. Chantilly is particularly effective, and a smart gown is made of white charmeuse satin with sleeves of black Chantilly.



An exquisite coat of chiffon velour, fur trimmed, is worn by Julia Dean in "The Law of the Land"

A truly beautiful combination. That long, straight lines will prevail is almost an assured fact. To illustrate this, there are frocks that are straight from the shoulder to the hem, a feature of so many Autumn models, set in sleeves of self-color chiffon, and soft, loose, long-waisted sashes are all very notable. Many of these dresses are finished with hand embroidery in a combination of fine braid work and silk, both to match the material of the gown. Many unusual shades are worn this season, but black is by far the smartest of them all, and will be much worn this winter.

That all that glitters is not gold, is cleverly demonstrated by the gown that Miss Laura Hope Crews wears in "The Phantom

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Rival." It can best be described as a scintillating affair, where a bodice is not a bodice at all, but just a design to emphasize the wearer's exquisite arms and shoulders. This creation is made of many rhinestones in fascinating arrangement to form trimming. Insets of crystals and silver trim the top of the skirt, and the entire hem of the gown is finished by a wide band of paillette. A soft girdle marks a notably high waist line. Gowns of this style are first in fashion and simply beggar description. They are made of beautiful tissues in metal effects that seem to catch every high light, but that words fail to describe. Never were gowns for evening wear so gorgeous as they are this season; they can, indeed, be classed as royal robes, and treated accordingly, for metal threads and beads of various sorts are short lived and will not stand very hard wear.

Miss Ann Murdock, in "The Beautiful Adventure," shows us how very lovely a creature a bride can be. A truly charming picture, and if you have never been interested in a costume of this sort, this one will surely fascinate you, for simplicity is the keynote of the design. Made of fine net with the plainest of all bodices, and a shirred round neck, long, tight, set-in sleeves, with cuffs down over the hands that are finished with two rows of pearl beads. This same trimming of pearl beads, made in fancy bow-knots, trims the lower parts of the bodice. A corsage bouquet is made of a spray of orange blossoms. The skirt has a foundation of soft white satin, with an overskirt of lace on which tiny orange blossoms are fastened. A double tunic is formed by two flounces that are edged with garlands of pearl bead bow-knots and draped in a graduating fashion from the waist line to the hem. Higher on one side than on the other, and seemingly draped about the figure. A long train falls from the shoulders and is edged with a single row of pearl beads. A spray of orange blossoms trims the hem of the train. As to the veil, Miss Murdock has discarded the conventional wedding veil, and wears a fascinating arrangement that is draped from the lower part of her head under a wreath of orange blossoms and falls circular fashion to the floor. This charming veil is bound on the edges with a bias satin band and the style is quite stunning. It leaves her head bare, and the girlish and simple arrangement of her hair is most effective.

White satin slippers complete this costume, that would tempt anyone to consider very seriously a proposal of marriage. There is no other costume that is quite so becoming to all women, and one that is always in good style. When it comes to the summing up of fashions in general we will find that all the designers have taken us all in consideration. There are styles for the young and styles for the old, frocks for the younger generation and for the debutante, the young matrons, and modes that mark maturity with style and dignity. There are so many smart and attractive models, that a gathering of fashionable and well-dressed women resembles a group of the most artistic and old-fashioned pictures. Gorgeous gowns of rich brocades, wraps of velvet laden with furs—dancing frocks of satin, with short, full skirts and tight-fitted, short-waisted basque bodices—true copies of the style of 1830 with all the unartistic features left out. A delightful harmony of colors that all seem to blend and yet each one is distinctive in itself. The influence of this period is shown chiefly in the skirts, particularly that portion bounded by the knee and the ankle, for they are short and very full indeed. The loose moyen-âge lines in gowns are in great favor, and the absence of a definite waist line seems doubly attractive. Flounced skirts are seen everywhere, and in addition to these ruffles there seems to be a perfect passion for pockets; they are all over, in waistcoats and in dance frocks; the smartest "tailleur" has them, and so has the most simple morning gown.

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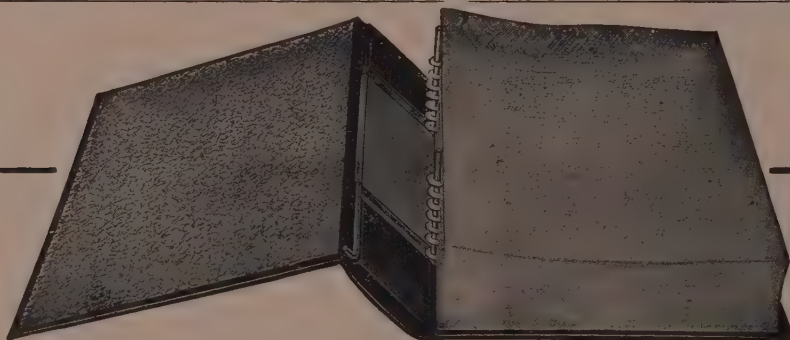
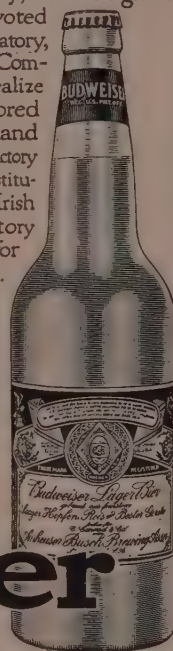
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THE NEW PLAYS

(Continued from page 246)

and is eager to yield and to depart with him, but the hostess interrupts, and takes the warrior away. The second impersonation called for by the letter comes. It is the same lover, this time a great statesman. Again her flight is interrupted, and again her lover returns, this time a celebrated singer. Each incident is played with a certain extravagance, short of burlesque, by her mythical lovers, and by her with a sentiment that belongs to the dream. The husband is not entirely absent in the action, but his jealousy is not so obtrusive. When the wife awakens the old life is resumed. It so happens that the husband has business with the Russian Consul, who sends a clerk to him with papers. It is the lover who wrote the cherished letter and came back in the dream. In appearance he is not unrepresentable, but when left alone with his former sweetheart he shows an inordinate liking for the brandy which is accessible on the table before him. A few minutes with the poor subordinate creature and she is rid of her illusions. Mr. Ditrichstein, as the lover, was never so self-restrained and resourceful in his acting; while Miss Laura Hope Crews played with delightful delicacy, without a trace of overemphasis. She could not have wished for a part with happier opportunities. A somewhat ungrateful part was that of the husband, a wholly unreasonable person, almost intolerable in his rages of jealousy, except that he served the purpose of a fantastic play. However, there was a compensation in Malcolm Williams' excellent acting of this part.

LYRIC. "EVIDENCE." Play in four acts by J. and L. du Rocher Macpherson. Produced on October 7th with this cast:

Major Pollock, J. W. Austin; Lady Una Wimborne, Viva Birkett; Innkeeper, Allen Thomas; A Chambermaid, Cecilia Radclyffe; Cyril Wimborne, K. C. M. P., C. Aubrey Smith; Abingdon ("Bing") Wimborne, Master Reggie Sheffield; Curly Lushington, Frank Gilmore; Sir Harold Courtenay, Stanley Wyndham; Colonel Lennox, F. W. Permain; Herbert Staveley, Cyril Biddulph; Lord Ebbington, Allen Thomas; Sir Andrew MacDonald, Fred Welsh; John Fraser, Stapleton Kent; Doyle, Leonard Grey; Duchess of Gillingham, Haidee Wright; Frederica Henniker, Phyllis Burrington; Lady Una Stanhope, Viva Birkett; Duchess of Loth, Alice Sheffield; Lady Ebbington, Cecilia Radclyffe; Mrs. Debenham, Vivienne Whitaker.

"Evidence" is characteristic of British conservatism in literature and life. If the play is old, it is also modern. It is the same old romance and human nature. A husband believes his wife is unfaithful and secures a divorce from the really innocent woman. The evidence is against her. He keeps possession of their boy, a lad of ten or so. A prologue was required to bring about the separation. A villain, honestly in love with the woman, dishonest in his attempted means of acquiring her, lures her to an inn on the seacoast on a pretense, and contrives to have the husband find her alone with him. Several years later the boy, an imaginative lad, works out in his mind a fairy story that becomes very real to him. In it figures a Princess. He has even met her in the park, and invents a plan whereby he can bring her to his father's home one night and surprise him, proving to him the reality of the existence of the Princess. The Grandmother in the meanwhile, has fought for the good name of the innocent woman and she is helpful in the arrangement for the visit. There is a reconciliation between man and wife, but not before a second admirer of the Princess confesses that he has withheld the dying confession of the author of her troubles. All this is not mere story, for motives, necessities and causes for all that is done are set forth. It is in the delicate handling that the charm consists. The boy is the soul of romance, and the play is largely his. This young Master Reggie Sheffield revives memories of the period of Little Lord Fauntleroy. The Grandmother who has seen eighty-three winters (the boy only ten summers or so), contributes her share to the blend of romance and reality, for she stands for the right always, and is dangerous and always victorious in sarcasm and verbal encounter. The young woman playing the old woman we have met before in "The Passing of the Third Floor Back" and in "Tante." Her Duchess in the play would alone give it the modern touch of this all-English company. The cast is a large one, embracing C. Aubrey Smith, who plays the father, as its most distinguished member.

HUDSON. "THE HEART OF A THIEF." Play in four acts by Paul Armstrong. Produced on October 5th with this cast:

Anna Swanjen, Martha Hedman; "Kansas City Kit", Anne Sutherland; Stallberg, Dan Collyer; Woods, Leonard Hollister; Miss Foraker, Alice Hastings; Rolf Haagen, Paul Doucet; Van Delmar, W. A. Whitecar; Martha, Mary Mittmann; Wall, W. J. Kane; O'Fell, P. C. Foy; Professor, Winthrop Chamberlain; Miss Do, May Donohue; Head Matron, Magda Foy; Second Matron, May Donohue.

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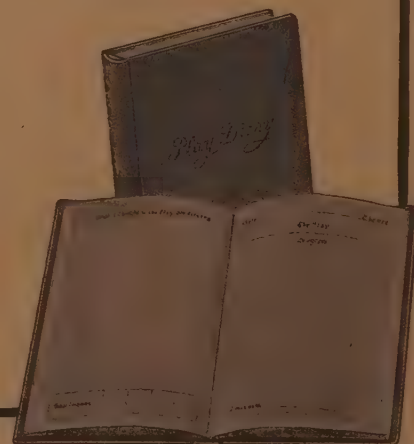
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is not a good playwright, but there is a big falling off in his latest venture, which deals with a young Swedish girl unjustly accused of theft by her employer. In the vernacular of the author, she was "jobbed" that his meretricious advances might be concealed. In the Tombs she meets a woman blackmailer, who secures her release and starts her on a career in which she speedily becomes an expert. It is all very crude, coarse or sordid, with about two scenes that give the faintest sign of a thrill.

BOOTH. "THE MONEY MAKERS." Play in three acts by Charles Klein. Produced on October 5th with this cast:

James Rodman, Emmet Corrigan; James Rodman, Jr., Felix Krembs; Ronald Hartridge, Eugene O'Brien; Keith Rodman, Galvin Thomas; Pollard, Walter Kingsford; Van Stittart, Echelin Gayer; Hartridge, Sr., Jodson Mitchell; Bulstrode, Burton Churchill; Dr. Rossiter, Joseph Adelman; Dr. Lemoine, Alfred Fisher; Dickson, Lionel Bevans; Sturges, Eugene Prazier; Johnson, Theodore Van Eltz; Heinrichs, Prentiss Evans; Emily Rodman, Alexandra Carlisle; Agatha Van Stittart, Eva Condon; Mrs. Pierson, Margaret Wycherly.

Of recent years Mr. Charles Klein's work has been in the direction of that mythical, or at least indeterminate thing, the Great American Play. It has an appreciative and practical sense of dramatic values in big ideas, ideas that are in the process of solution in our national life, and which concern not only the individual, but the whole people. His plays have been of a socio-political character, and while they cannot be put aside as useful only in the way of stage entertainment, they do not go much further in the direction of the Great American Play. He has done perhaps as much as the limitations of the stage permits. It may be that he has done the most possible with his present subject. "The Money Makers" has its counterpart in "The Lion and the Mouse," but it has a wider scope than that play by him, one of the most successful of American authorship. It brings down the question in hand to individuals, and that certainly is the true dramatic methods. As conclusive as it is with reference to the individuals, it will have no effect in the way of disposing of the evil practices it depicts, and it will hardly reach the consciences of the evil-doers. That no man who has accumulated millions, whether by fair means or foul, should die rich, is an attractive bit of morality which has been submitted to the thoughts of men, and which has more potency, in what might be called its abstract strength, than all the plays that have been written on it. It seems to be stronger politically than dramatically. The play is absorbingly interesting, and it confirms Mr. Klein's exalted and dignified position as a dramatist in intent and execution. It certainly covers every point incident to the accumulation and possession of great wealth. If it falls short of having power to revolutionize the conduct of the money-mad, it does prove that money, however great the accumulation, may corrupt, that usually it does corrupt, and that it brings the pursuit of happiness to naught. Therein the play is conclusive; but the nothingness of money is hardly proved, even to the multi-millionaire's associate malefactors. He beats them in their attempt to prove that he is insane, and forces them to accept the situation in which they lose their ill-gotten profits. The multi-millionaire does not give up all his fortune, and does not die a poor man. The play has completeness in limits. The rich man, about to die, believing at least that his days are numbered, has a revulsion of feeling about money. He discovers that his wife had married him with the idea of enjoying his money after his death, holding out to a former lover the promise of marriage in that event. His children are money-mad or spendthrifts. His money has not brought him domestic love. One business deal, in particular, weighs on his mind. In the execution of that deal hundreds had been ruined, and in it there was an unfair gain of ten million dollars. He calls in his lawyer to take steps for its restitution. He will make a will in which his family will be provided for modestly. His family, with the exception of his wife, undertake to have him declared insane. The wife thwarts the movements of the conspirators, chief among whom is the older son. The reconciliation between man and wife is complete, well worked out and absolutely definite. In the third act there is one spirited scene which is almost farcical, but which we think is justified. The rich man has disappeared, having gone among the despoiled people in Michigan in order to make amends for the ruin he had wrought. He suddenly comes to the library at his home where the conspirators are framing their plans against him. He takes from his pocket a pistol, explain-

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ing that he had thought it prudent to carry it with him on his trip. It is in the manipulation of these people that he terrifies his associates, arguing that the insane people are not punished for murder. In fact, he fires one shot to emphasize his contention. We do not think the situation is forced. Certainly it is effective. The play is substantially built up, the scenes being worked out to perfection. The production was at fault at no point. Mr. Corrigan, as the rich man, carried his points in a masterful way. Miss Alexandra Carlisle, the wife, played with beautiful refinement a part that had its difficulties. She had to confess her shame at having married him without love, and she had to make convincing her change to wifely loyalty and affection. One of the most amusing characters was the son-in-law, a foreigner, an idler and spendthrift, who despised work and insisted on his need and right to money. With such a large cast it would be impossible to particularize individual merit.

MAXINE ELLIOTT'S. "WHAT IS LOVE?" Comedy in three acts by George Scarborough. Produced on September 19th with this cast:

Cora, Ruth Findlay; Celeste Gordon, Nanette Comstock; Frank Gordon, Theodore Friebus; Lucy Gordon, Alice Brady; Judge Henry Sayles, B. R. Graham; Mrs. Henry Sayles, Jennie Eustace; Robert Hoyt, Charles Balsar; John Sayles, Jerome Patrick; Samuel Hoyt, Edward See; Mrs. Samuel Hoyt, Lucia Moore.

Mr. Scarborough demonstrated his dramatic facility and his easy touch in comedy with his latest play, "What Is Love?" but, strangely enough, either because the question was too simple or too complex, too easy or too baffling, the comedy made but a transient stay at the Maxine Elliott Theatre.

COMEDY. "A MODERN GIRL." Comedy in three acts by Marion Fairfax and Ruth C. Mitchell. Produced on September 12th with this cast:

John Van Norden, Julius Steger; Mrs. Van Norden, Grace Reals; Robert, Edward Nicander; Beatrice, Violet Heming; Emily, Alice John; Harry Hamishohn, Lee Baker; Mathew Judson, Frederick Burton; Billy Barton, Edward Lester; Thomas, Charles Allison; Watkins, Frederick Malcolm.

Surely the modern girl is an object of interest. Certainly she is a fit subject for a play; and for a play to fall short on such a favorable subject is almost unpardonable. Some of its inadequacies probably come from the confusion in points of view among the authors. The blending of the modern German girl and the modern American girl might account for the falsity, at many angles, to either type. The play is much slighter in execution than it is in idea.

PLAYHOUSE. "THE ELDER SON." Play in three acts by Lucien Nepoly; English adaptation by Frederick Fenn, by arrangement with Louis Mayer. Produced on September 15th. Cast:

Charles Willoughby, Lumsden Hare; Mary Willoughby, Cynthia Brooke; Hubert Willoughby, Eric Maturin; Fanny Willoughby, Madeline Moore; Richard Burdon, Norman Trevor; George Burdon, Robert Adams; Betty, Edna Hopper; Mrs. Harley, Irby Marshall; Dorothy, Nell Compton; Sam Burdock, Edward Walton; Maid, Cynthia Latham.

Managers no longer announce the last nights of their failures. They calmly withdraw their advertisements and close their doors. It was in this manner that "The Elder Son" ended its career at the Playhouse after a limited number of representations. "Nos Petits" was the French original by Lucienne Nepoly. The version presented was an adaptation with a change of locale by Frederick Fenn, the scene being laid in Kent. The plot concerned a widow with children who had married a widower similarly blessed. By their union they had one child. A domestic storm was raised by the return of the widow's oldest son by her first marriage. Devoted to the memory of his father, whose real faults had been concealed from him, he stirred matters up. This resulted in a vast amount of dialogue, such as the French like, but which the Americans will not accept in lieu of action.

LONGACRE. "TIPPING THE WINNER." Comedy in three acts by George Rollit. Produced on September 23 with this cast:

Dorothy Gay, "Dot", Edith Taliaferro; Bettina Lee, "Betty", Margaret Greene; Bella, Molly Pearson; Aunt Augusta, Marie Hassell; Mrs. Bannerman, Katherine Brook; "Baby" Berkeley, Rita Otway; Modiste, Marie Hassell; Florist Girl, Frances von Waldron; Captain Fitzroy, Regan Hughton; Charles Perkins, Wilfred Seagram; Matthew MacPherson, Ethelbert D. Hales; Fred, Frederick Moyes; Butcher, Eric Campbell; Inspector O'Hara, R. A. Brandon; Sergeant Rafferty, Arthur Griffin; Waiter, Louis LaBey; Jewler, Bryce Desmond; Guppy, Raymond Ellis.

This piece was not a comedy, but a very old-time English farce of a character much better adapted to the juvenile idea than the sophisticated theatregoers of the Great White Way. Three young women were featured: Edith Talliaferro, Molly Pearson and Margaret Greene.

NEW AMSTERDAM. "THE DRAGON'S CLAW."
Play in three acts by Austin Strong. Produced on September 14th with this cast:

Wang, Paul Everton; Paul Chanavas, Frederic De Belleville; Katie, Mabel Mortimer; Lee, Frank Herbert; Chow San, Harry Power; Dempsey, T. H. McNally; Tung, Robert Peyton Gibbs; Mitchell, Marshall Birmingham; Capt. Richard Deering, Chas. D. Waldron; Mrs. Richard Deering, Gladys Hanson; Edward Barkley, Lowell Sherman; Mrs. Anna Lambert, Ida Waterman; Rev. F. D. Digwell, Robert Conville; Col. Yakushima, Robert Hudson; Jung Lu, Frank Andrews; French Minister, Charles T. Lewis; Mme. Favier, Lillian Bond; Baron Orlovsky, T. H. McNally; Baroness Orlovsky, Suzanne Halpren; Count Von Falke, Ferry Starwer; Countess Von Falke, Clara Whipple; Sir Charles McPherson, S. J. Warmington; Lady McPherson, Madge Corcoran; Lieut. Richardson, Robert Davidson; Poole, Harry Power.

It might be possible to build a play of dramatic interest around the Boxer insurrection in China. There is also material in the war of 1812, not to speak of the picturesque Sepoy rebellion, but at the present moment all mimic battles representing the past are tame in comparison with what the imagination pictures as going on in these times. The stage management was inadequate in "The Dragon's Claw." It did the best it could with the means at its command, but the thrill of war was not there.

WINTER GARDEN. "DANCING AROUND."
Musical spectacle in two acts. Dialogue and lyrics by Harold Atteridge; music by Sigmund Romberg and Harry Carroll. Produced on October 10th with this cast:

Lieutenant Larry, James Doyle; Lieutenant Tommy, Harland Dixon; Lieutenant Hartley, Bernard Granville; Clarice, Aimee Delmores; Pinky Roberts, Kitty Doner; Lieutenant Graham, Frank Carter; Annette Truesdale, Lucy Weston; Lieutenant Robert, Earl Fox; Shirley, Eleanor Brown; Dora, Olga Hempstone; Tillie, Georgie O'Ramey; Clarence, Clifton Webb; Mitzi, Mary Robson; Gus, Al Jolson; Ethel, Eileen Molyneux; Bulah Elliot, Cecil Cunningham; Lord Graham, Fred Leslie; Fireman, Phil Branson; John Elliot, Melville Ellis; Messenger Boy, Mabel Hill; Train Announcer, Harold Robe; Patricia, Mildred Manning; Lucy, May Dealy; Butler, Phil Branson; Miss Thames, Effie Graham; Miss Gerard, Katherine Hill.

"Dancing Around" deserves success. This latest addition to the field of glitter and jingle is rich in melody and beauty and art—a rare combination forsooth and hence rarely enjoyable. Al Jolson, that paradoxically darkest yet brightest of stars, heads the list of a talented cast. He is funny in an artistically coarse fashion, but his songs scarcely lend great assistance to his humor. Bernard Granville's nimble dancing and natural breezy manner make him ever delightful. Clifton Webb and Eileen Molyneux do several particularly artistic dances, among them a charming gavotte, in which they are assisted by a chorus in dainty Watteau costumes. Cecil Cunningham's voice is one of the best that has ever been heard in the Winter Garden.

It were impossible to say too much for the costumes designed by Melville Ellis. They are bewilderingly gorgeous—and yet all in the best of taste. Mr. Ellis plays his usual pianologue, and, of course, it is excellent. The music throughout is catchy and is bound to be popular. The scenic effects are good, but, with the exception of the finale scene of the carnival in Venice, do not quite come up to Winter Garden standards of previous years.

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"Say, daddy, now that you have bought Lottie a piano, I think you might buy me a pony, too."

"What for, Charles?"

"So that I can ride out while she is playing."—Lustige Blätter.

To Aid Native Composers

Convinced that the selections played by orchestras in theatres and restaurants in New York and elsewhere are of a trite quality generally, Winthrop Ames plans to have his entire musical program at the Little Theatre this season the work of native composers.

This is an announcement of considerable importance to the musical profession in this country, for, if the experiment is successful there will doubtless be many other managers to follow suit and so develop a trend of decided advantage. To assist native composers in bringing this desirable condition about, Mr. Ames offers a hearing at the Little Theatre for any of their original, unpublished compositions that may be deemed suitable by his musical director, Elliott Schenck.

Rudolph Schirmer, the music publisher, has expressed great interest in the plan, and declares he will be glad to consider for publication all that are selected for use.—Dramatic Mirror.

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The Poor Little Rich Girl

To the Editor of THE THEATRE MAGAZINE:

Sir: In your October issue in an article concerning Mr. Elmer Reizenstein and his play, "On Trial," there occurs the following paragraph:

"The Poor Little Rich Girl" was put together and built into a lasting stage structure by a young theatrical manager who hitherto had been identified exclusively with vaudeville productions—Arthur Hopkins.

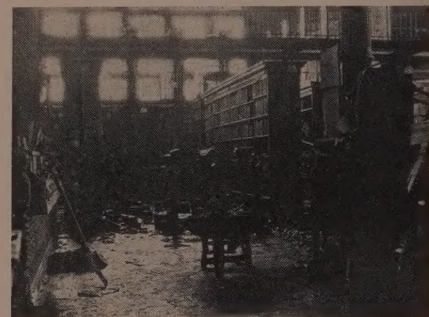
The above statement is untrue. When—on the advice of Mr. Wilfred Buckland—I called upon Mr. Hopkins to outline "The Poor Little Rich Girl," Mr. Hopkins was already known outside the vaudeville field; first, as the author and producer of "The Fatted Calf," a three-act play; second, as the producer of the play, "Steve," in which Mr. Arnold Daly played the lead. On Mr. Hopkins's request, I furnished him with a copy of "The Poor Little Rich Girl" in book form; also, I prepared a scenario of the play. On the strength of these, he signed a contract, and I went to work. The play stands to-day as I wrote it. As soon as Act I was finished, it was put in rehearsal. The second and third acts were not even seen by anyone but my stenographer until, a scene at a time, they were ready for rehearsal. The mechanical effects were devised by Mr. Buckland. The rehearsals were conducted by Mr. Tully. And Mr. Hopkins attended to the business end of the venture. He made suggestions to each one of us. But to say that he "put" the play "together," either mechanically, or as a script, is not only untrue, but is grossly unfair to Mr. Buckland and to myself.

ELEANOR GATES.

To Help Dayton's Library

To the Editor of THE THEATRE MAGAZINE:

Sir: In the flood disaster of 1913 which engulfed the homes of 85,000 people, the Dayton Public Library lost the greater part of its valuable music collection, comprising both literature and scores. Books, music and musical instruments that can never be replaced were swept out of existence in a few hours. The only hope of hundreds of students and music lovers is a general lending collection of music at the Public Library. But the Library is limited in funds and must meet largely increased demands in many other directions.



Wreck of the Dayton Library

Hence, beyond a moderate expenditure for books of general interest in the literature of music, nothing of direct help to students and musicians can be afforded.

The musical interests of the city are evidenced by the fact that twenty-two musical organizations comprising a membership of over 1,500 musicians have combined in a Civic Music League, whose purpose is to give concerts at cost, and also free concerts by local talent in churches, schools and public auditoriums. Aside from the aesthetic and recreational value of this movement, it has greatly stimulated the study of music in the city and the dearth of musical material due to our flood losses is more than ever apparent.

To meet this situation the Civic Music League has asked our co-operation in soliciting gifts for a general collection of music to be set apart in a special room at the Public Library as a lending library where everyone may avail himself of the works of great composers, ancient and modern.

Hence, I am asking a number of composers, musicians, publishers of music and conservatories that the Dayton Public Library may receive their consideration in case they may have in hand any surplus music or books, or standard works of the composers, even if slightly used; or libretti of operas and interpretative programs, such as those of the great Symphony Orchestra, which they could donate.

The enclosed photograph gives but slight notion of the havoc wrought by the flood of 1913 in the Dayton Library. For two weeks thirteen men were engaged in shoveling mud from the library building. 50,000 books and all interior furnishings were destroyed. E. C. DOREN, Librarian.

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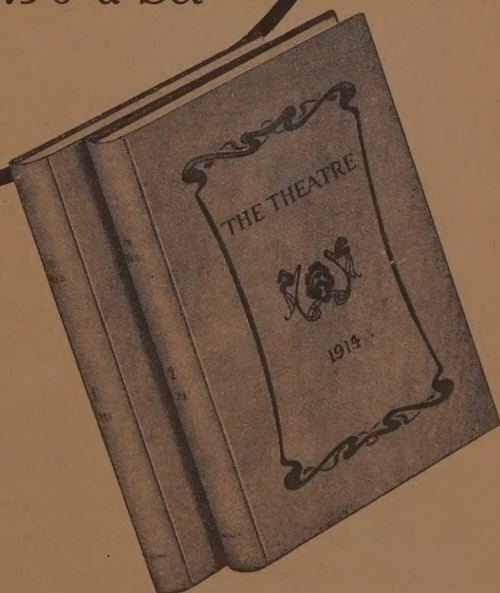
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